DOMESTIC GOTHIC
OF THE TUDOR PERIOD

THE LOCATION OF ENGLISH COUNTIES.
YORK
LANCS
CHESHIRE
DERBY
STAFF ORD
SHROP SHIRE
RUT LAND
NORFOLK
WORCES TER
WARWICK
NORTH AMPTON
CAM BRIDGE
SUFFOLK
HEREFORD
GLOUCES TER
OXFORD
BUCKS
HERTS
ESSEX
MIDDX
BERKS
WILTS
SURREY
KENT
SOMERSET
HANTS
SUSSEX
DEVON
DORSET
CORNWALL
The BRITISH SEA

DOMESTIC GOTHIC
OF THE TUDOR PERIOD

507 CUYAHOGA SAV. BLDG.
CLEVELAND OHIO

(*frontispiece*) COTTAGES AT LAVENHAM, SUFFOLK

DOMESTIC GOTHIC

OF THE TUDOR PERIOD

BY

SYDNEY E. CASTLE, F.R.I.B.A.

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INTRODUCTION

One of the many activities of the Producer's Research Council, affiliated with the American Institute of Architects, consists in the organization of a series of lectures, illustrated with lantern slides or motion pictures. As a member of this Council it was my pleasure and privilege in the early part of 1926 to arrange a series of lectures by Mr. Sydney E. Castle, F.R.I.B.A., of London, England, on the subject of Domestic Gothic Architecture. The lectures were given in many cities and the request was consistently made by those who attended that Mr. Castle should prepare a few illustrated notes in book form.

In writing on such a subject, there is always the danger of appearing to insist on the surpassing excellence of old work, as if the last spark of character and individuality had been extinguished long before our time. But the Author looks backward in a very different spirit: he shows us that old traditional work should no more be accepted than rejected on too brief acquaintance. In short, it is a subject inviting the closest study.

This book is not intended solely for the Architect, but also for the layman. The subject of domestic architecture is too often regarded as a specialised science. But actually it is one that should be universally understood. The layman will often deem it to be one of the fixed purposes of life to study literature, music and painting up to a certain intelligent point, but will neglect the most intimate subject of all, i.e. domestic architecture. Were this sufficiently realised, the effect on the quality of modern work would be far-reaching. Not only would the layman have developed a taste liable to be more easily offended, but the Architect would find his work and difficulties more intelligently appreciated.

The history of architecture seems to me a book in which the earliest chapters must form the stepping stones to the later ones. If we lightly pass over these early chapters we shall not only lose much of the thread but possibly neglect a great deal of instructive pleasure. The Author's intention in this book is that it should serve as a simple sign post pointing in an interesting direction and leaving the journey to the

traveller. And if this leads to a few hours spent in pleasant journeying, another link will have been forged in the chain of common interest existing between the architect and the industry it has been my privilege to be connected with for nearly thirty years.

T. H. Ringrose.

Jamestown,
New York,
January, 1927.

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The photographs are by H. Camburn, G. L. Dafnis, E. H. Fletcher, F. Foxall, F. Frith, Ernest Godman, G. H. Grove and W. E. Harrison

Sketches from the author's sketchbook

CHAPTER I

THE SPIRIT OF DOMESTIC GOTHIC

It is passing strange that anything so closely connected with every day life as the architecture of the home should remain but dimly understood by the vast majority of the people to whom it means so much; strange because it is a subject fraught with much intellectual pleasure and intense human interest. Too often the layman consults the architect for architecture much as he consults the lawyer for law, handing himself over to his professional adviser and placing his trust more or less in the hands of providence. Yet how much better would the general standard of taste become were it completely realised that architecture has grown up with man not merely as a slave to his needs but as an index to his character. Nowadays we have become accustomed to the idea of our buildings being designed to express the character of individual architects, but at one time architects were nameless and the buildings were designed to express the character of a people. These notes are concerned with such a time.

In certain circles there is a strong suspicion that any modern Gothic shape outside the precincts of a church is a sure sign of mental depravity. These people will tell us that the dying embers of domestic Gothic were swept away with the stuffy old buildings destroyed by the Fire of London—very well for poor antiquated mediæval folk but a pure anachronism today. How much better they go on to say in effect, to mask the construction of modern buildings by a skin of architecture originally conceived by those go-ahead paragons the ancient Greeks or Romans. Inversely there exist in other circles the most fabulous notions in regard to the claims of domestic Gothic. These people refer to it as 'romantic' (whatever that may mean) and will surround old work with a nebulous halo reminiscent of the fantastic illustrations of our fairy tales—perfectly charming no doubt though hardly authentic. But the true quality of judgment lies in the knowledge of facts. Happily there are a number of people who do not find brine or syrup pleasant to their taste and who prefer to steer a course between such extremes. We refer to those who approach this early work, not because it is old, but

because it bids fair to be interesting. These notes, which are free personal impressions rather than deeply learned observations, are intended for such people, haply to tinkle a bell—as Bacon has it—"to call the wits together."

Like all the kindred arts, architecture has the reputation of beginning well and thereafter declining. But even allowing for our lamb-like acceptance of this inevitable tendency, there is just cause for considerable wonderment in the fact that the early homes of England assumed character and individuality almost at once. Well might they be numbered among the abstractions of archæology, by this time reduced to primitive fragments and catalogued with the Egyptian mummies and flint implements in the archives of our museums. It is highly significant, however, that nowadays the spirit of these initial efforts in domestic architecture is not dead or even on a sick bed. On the contrary, many of us are impelled to enquire into the secrets which make for the happy composition of these venerable buildings because we feel that, far from our having outlived the example they set, there is some doubt as to our living up to it. And be it noted we are not deceived by the kindly impress of time; true enough, the benign weathering of centuries on architecture, like the cobweb on the wine bottle, ipso facto, implies a quality worthy of jealous preservation, but, as experience lengthens, our respect for the hoary signs of age does not confuse us as to what are the ultimate proofs of virtue. Therefore we seek more than mere mellowness in the merits of these old buildings: and in the coldest mood we find in most of them a vigorous character marked by a direct expressiveness which cannot fail to remind us that what is best in domestic architecture is not the monopoly of one particular age, but may arise at any time and endure with human nature. Associated by birth with that period, these early buildings, for want of a more generic title, fall under the heading of 'Tudor' and, setting with the very bones of a nation, were the forerunners of perhaps the most genial development of domestic architecture in the world, not alone beautiful and satisfying, but fully alive to the essentials of construction and climatic condition.

Though noteworthy, it is by no means singular that the early buildings of England are wedded in spirit to the countryside; for we have

to remember that in those days the cities themselves wore a rural aspect as they would appear to us nowadays. Even London Bridge was a conglomeration of halftimberwork, gables and tiled roofs. This may dispose of anything particularly mysterious in the pronounced link with the quiet of the country discernible in this domestic Gothic, or, at any rate, go far to account for the strange and contracted appearance it has in the crush of modern cities. The world was still more or less a green field to the early Tudor builders and it is significant that the manner in which they caught the spirit of their natural surroundings continued to live as far as the country cottages through the changes of the Renaissance period.

The beautiful old house at Pattenden, Kent (Plate 11), believed to have been built for one of the standard bearers of Henry VIII, is an early example of the cottage and farmhouse types which are sprinkled over the southern home counties of London. There is an unconscious charm in this little Manor House which seems to have grown as naturally as the surrounding trees and hedgerows, and it is one of many. Though few of them claim actual Tudor birthright, these familiar examples are at any rate members of the same distinguished community and may be referred to as a product of the same language. Unlike the larger undertakings these small places were unable to draw from the best in the land. The skill identified with them, therefore, was the more remarkable because it arose with humble limitation. When books and learning were far beyond ordinary reach, the old yeoman builders had perforce to remain close up to nature for inspiration like the farmer himself. And perhaps there is as much profitable study in the English countryside as in a whole library of books. However this may have been, when later additions came to bring the old work along to the changed and more educated times, it must be confessed that the original character and spirit had declined. When an addition arose as a new necessity, it was added, not as an opportunity, but rather as a desperate expedient: trees had grown higher and the old stacks were smoky—so they were heightened or rebuilt in a manner our yeoman builders would never have countenanced. Perhaps we can readily find a solid reason for the poor modern stacks in the old

villages, but it is difficult to account for many of the chimneys of the larger houses being treated with scant sympathy. Unhappily there are frequent cases.

We are left to realise blankly that the fine brick chimney clusters breaking the roofs of the halftimbered wayside cottages at Stoke-by-Nayland, Suffolk (Plate 12), arrest our sympathetic eye in these days because they have stood up bravely against restoration. On the other hand, one of the stacks at the lonely Parham Old Hall, 1498-1527 (Plate 13), in the same county, the base of which betrays a one-time glory, has since been "topped" by a hideous hard square mass of brickwork which surely must have turned the old Tudor bricklayer several times in his grave. Even if it is impossible for "Dr. Money"—that unfailing physician for stricken old houses—to find his way to these remote places, it is strange that a deliberate operation such as this should prove so uninspiring.

At least these things go to demonstrate that the original work, but for a pure miracle of grace, could have been as bad in spirit as the subsequent renovation. Moreover it sharply reminds us that we should not be deceived by the apparent simplicity of early domestic buildings. In point of fact, these naive wall surfaces are more sensitive to false touch than the delicacies of fine lace and it speaks well for the spirit of the original when the later addition invariably makes itself detrimentally obvious. There is no occasion for a deep-browed antiquary to point out these modern intrusions on the original work: a pair of eyes is enough. Many fine old houses, far too many for individual mention, are fitted with modern wooden windows and panelled doors, one glance at which suffices to tell us emphatically that these clumsy substitutes are latecomers whose bad manners break the harmony of the feast.

The falling away of inspiration may have been brought about by the displacement of notions which had grown old-fashioned. But the Tudor builders were wondrous wise in their own time. They certainly wanted no pity. Held to the countryside at a high point of relative contentment, there could be no monotony whilst there was interesting work to do, a wise priest for religious admonishment, and good food

in plenty. In this happy concentration, they embodied in their work a spirit and character as worthy as nature itself to outlast all time. Yet when we study their buildings closely, we find they were astute enough to satisfy the vagaries of climate and the stability of local building materials, before they considered æsthetic claims. This was a start from the true beginning. For architecture has manifold duties to perform in the display of disinterested motive: roof slopes may be very beautiful, but only so in servitude to purpose: windows are primarily intended to provide us with light and ventilation—their beauty follows as the good grammar of the occasion. But as soon as pure artifice thrusts itself before the law of practical provision, it is no more part of true architecture than our clothes are part of our skin.

This is the firm principle of the best we can find in Tudor. Non-observance meant certain failure and failures were surprisingly few. Thus we find in East Anglia, as an instance of many places, overhanging upper storeys nervously mindful of causing the water to drip clear of the foundations. The engaging character developed out of the exigency. Suffolk, with its sleepy wool-market villages, provides us plentifully with ancient timber examples, which, with every respect to their picturesque qualities, demonstrate the co-operation of art with some fairly sound common-sense. In the neighbouring county of Essex, we can well imagine that the butcher, John Paycocke (who died in 1506), by the succession of drips he contrived along the street frontage of his beautiful home at Coggeshall (Plate 14), balanced his pride with a feeling of comfortable immunity from the weather. Though he did not allow his imagination to remain fettered in the operation, the architecture actually came to life in solving the practical problem: the ornament was pure pleasantry, rather akin to a play of fancy to soften hard-sounding words without encroaching on their meaning.

Some of the modern ideas about Tudor architecture are so heavily laden with sentiment that, in our suspicions, we are prone to overlook virtues which lie below the surface. If the Tudors had dreams, which is to be strongly doubted, they were very careful to be practical about them. There is abundant evidence to prove to us that they did not

dwell very long on useless sentiment and, when we trace through the features of their work, we may indeed find it possible to have appraised their æsthetic tendencies too highly: for there was purpose and wide-awake motive behind nearly everything they did.

It is not in pronounced superficial character that Tudor work is chiefly remarkable: at that time the problems attached to the practical science of domestic building were new and far too intriguing to form a secondary consideration: and it will ever be that inspiration arising from true stability moulds the fairest flesh that covers the bone. The first obligation of architecture is utility: heavy loads must be borne and the weather resisted, but, in barely overcoming these difficulties, the danger of ugliness is not averted. The mere revelation of the elements of construction may convey as much as the vacant features of a country yokel—honest enough, though not blessed with intelligence. But when, in the performance of true practical purpose, architecture has set up a mark of arresting beauty, it belongs to those epoch-making things which live long after men. And in their domestic works the Tudors rarely failed to demonstrate that they were eagerly alive to every opportunity of encouraging beauty to arise out of constructional propriety.

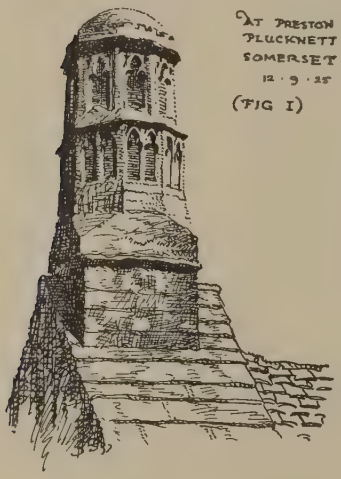
There are varying moods in these Tudor examples however. There is thoughtful reserve and, at times, a good deal of all too facile chatter. The gossiping ornament in the half wrecked Norfolk mansion at East Barsham, 1520 (Plate 15), rather appears to be at pains to explain away the square horizontals which seem to intrude. To be sure, there is fine work, but we may find the interest wane at all this tiresome fussiness in terra-cotta, a hybrid material which endeavours to be brick at the same time as being stone and fails to be either. Somehow or other East Barsham does not escape the hollowness of self-praise and seems to convey as much grandiose vanity of important occasion as a Lord Mayor's chain of office. Thus, when we leave it, it is apt to leave us, though our thoughts may be saddened by the fact that a large portion of the old house is reduced to a mere shell. Ruins of ancient buildings draw us out of the yellow sunshine into the grey shadows. For we are not numbered among those to whom lifeless walls and ivy-grown

architecture are peculiarly attractive—we do not follow that odd mentality which perceives beauty only after the ghoul has been at work. It behoves us more simple souls to be awake with the living rather than dreaming with the dead. At East Barsham, in a riot of red ornament and ruins, we are unconsciously reminded of other petty vanities broken on the wheel of time.

Contrast this impression of gloom with that which steals over us when, for the first time, we stand before the time-honored brickwork, now faded like beautiful old tapestry but smiling and happy, at Compton Wynyates, Warwickshire (Plate 16)—a house of about the same date as the last. Our good spirits are restored at once; for not only do we find brickwork the quality of which is rare, but very beautiful stone roofing to enhance it, and, we should add, the oddest jumble of architectural amenities conceivable—all of them archly conspiring to gather us into the spiral chimneys and so whirl us into infinity. The spirit of Compton Wynyates does not wear the frown of deep learning; rather it echoes the beaming philosophy of Keats, ". . . fret not after learning!—I have it not. And yet my song is native to the warmth." We tried to forget East Barsham when we left it, but Compton Wynyates belongs to a vastly different order. With both answering to the same general description, dare we ascribe the distinction between the two to the fact that the first has somewhat garrulously asserted itself and the last has quietly called to something in us we cannot so readily define? But we will return to this Warwickshire house again; meanwhile we must turn to the paler wall surfaces in this domestic language, to mark how the spirit of this domestic work was carried along where the stone quarries were generous and the working was free.

Hard by the old Somerset town of Yeovil is a little hamlet styled Preston Plucknett, or Preston Bermondsey. Wise old students of place names could possibly tell us why such a sleepy spot should enjoy such names and what they signify; they could tell us no doubt of their association with a shire rich in the heritage of tradition—no less than the mother county of beautiful acres in which was built England's first church of clay and wattle and within whose fair boundaries hospitality was granted to King Alfred himself. Then close by is the southerly course

of the Fosse Way, from which we may delve in to the possibility of Roman activity at Preston. So when we stroll out of Yeovil towards the little place, small wonder the world is full of echoes, which we trace even in the soft burr of Somerset dialect guiding us on our way. But we need little guidance. We know of an old friend of our youth, standing a trifle shy of the white roadway, and we seek it again for the friendly things it has yet to tell us. They call it locally the Abbey Farm and the name falls pleasantly on the ear (Plate 17). We are grateful to stand beside this low-lying group of straggling farm buildings of the 15th century, snuggled together all these fair summers and hard winters. There again, beautifully preserved as ever, is the Hall and Farm with the Barn built maybe a shade later, but withal mellow with age, standing guard at right angles to them. John Stourton seems to have been the builder in about 1450 and there is much conjecture as to the place being one of the granges attached to the Cluniac Priory of Bermondsey, the Barn of course doing duty in the collection of tithes.



Possibly it has such a history for us to investigate, but we are lazy of historical facts when we are beside this old place. We prefer to give ourselves to these walls and roofs of good Somerset stone in simple content. For here is the breathing spirit of an old Farm—as English as the Mendips themselves—unfolding to us a delightful narrative of our own impelled imagination. We may note a fine early octagonal louvre chimney stack with pointed openings on each face now filled with tell-tale brickwork (Fig. 1) and a two-storey porch of uncommon interest. We wonder if, in the careful restorations after an outbreak of fire, the Hall roof has been raised and the pointed window re-established or whether our earlier recollections of it are deceiving. But these are

details of little consequence to our impressions. So perfectly do these simple grey walls compose with their surroundings that, when we leave this old place in the still of the evening, we feel a greater measure of respect than we can express for the Tudor ability of catching the exact spirit of the countryside. It just belongs.

AT ROBERTSBRIDGE
S U S S E X.

FIG: 2

We like to think in terms of brick or stone when we consider buildings to outlast all time, but kilns and quarries were not always accessible in Tudor days. However, there were great oaks in plenty to compensate, with an equal abundance of intelligence to utilise them. So grew the halftimber home and with it an English character, stamped with beautiful vigour and spirit, far from aiming at mere temporary construction, built sturdily to brave the elements for generations. The

row of halftimbered cottages at Lavenham in Suffolk (see frontispiece), with each member still playing a constructive part, is a delightful embodiment of what was done with humble opportunity. As this example proves, halftimber work, perhaps the most misunderstood work of this period, no more relies on gables and general restlessness than its staider contemporaries. Indeed, there is not a trace of conceit in this happy little front. Yet who could add a line to it? The wayside cottages at Robertsbridge, Sussex (Fig. 2), are equally simple and picturesque.

Even from these small instances we may see the Tudor in his true light—shrewd and practical in his day, but with a genial instinct shining through whatever material he laid his hands on. Stone house, brick house, or house boldly revealing its timber bones, all found many expressions, but one stationary domestic spirit. And if there are many such examples in the Tudor world, it is because in that picturesque age the intelligence had not travelled too far beyond nature. The home instinct was most certainly the spirit of that age. It had to be. After the bloodshed came constructive thought: the rise and ever-growing prosperity of the wool and cloth trade had to carry with it the rapid development of the homestead. The decline of ecclesiastical dominance in the control of land seemed to mark the advance of the freer claims of the home in all its domestic aspects. Not only grew the house of the nobleman, but also that of the farmer, the merchant and the ironmaster; the peasantry too came in for their share of the new activity in secular building. The spirit of all these homes responded to the vitality of the fast moving times. Not entirely insensible to foreign influence, they were withal consistently individual and national in character; and we know from the general quality of our domestic work today what they might have been. Whilst these notes were being prepared, we read of the formation of a Council for the Preservation of Rural England with the object of protecting the countryside and villages from disfigurement and injury arising from modern building. With our grateful blessings on such a movement, we are left to reflect on the fact that it was not necessary to form such Councils three hundred years ago.

It must be for more ambitious pages than these to deal with the churches and colleges forming the great masterpieces of this Tudor age—such wonders as Henry VII's chapel at Westminster, Magdalen and the other fine contemporary colleges of this period—but, in a measure, these prominent works excite marvel rather in the natural expectation of things. There are a few of us, however, who marvel no less at works of a relatively high quality without the same opportunity and resource. When we discover fine old examples in almost inaccessible positions after considerable difficulty in locating them, even in these days, it is brought home to us that all the beautiful work was not reserved for the splendours of eminent occasion: nor yet was it withheld because of sequestered seclusion. We may well accustom ourselves to high expectation from this period, but, when we pause to think, there is something very remarkable about an age which produced works of beauty, perfect in their way, in nothing more than hiding places. Conceivably, such things might have been inanimate, lifeless works, long since passed into natural obscurity. Yet many of them are beautiful enough to be held sacred as national possessions today.

The garden house of Owlpen, dated 1516 (Plate 18), the old manor house near Nailsworth in Gloucestershire, with a quaint bodyguard of wondrous yews, hides itself in this manner under cover of a heavily wooded valley. When we visit Owlpen, we pass into a gloomy though entirely beautiful corner of England where the wind in the trees carries ghostly messages and the evening owl hoots his rising pleasure at the gathering shadows. This venerable manor-house—a grey old ghost in itself—almost seems to have crept there from the outer world as old people are prone to shrink from noise and clatter. There could have been but few people to please when John and Thomas Daunt undertook to build this fascinating little house with such grace and charm, somewhere about the beginning of the 16th century. Yet there is as much conscious pride in every detail as if it had been built in the market place for all eyes to see. This battered old fabric with a prim little Elizabethan garden is among a host of old-world houses, the spirit of which must survive with the delightful memories we call forth in happy hours.

We wonder: do we make friends with these old-world buildings, less because of their direct architectural attributes than for their home-like persuasiveness? Perhaps they have guided us to lonely tracks where nature always seems in happy mood: perhaps they have become one with the glory of a rich countryside in the crown of the year. However these things may be, Tudor domestic work has precisely that relaxed quality—that smiling friendliness—about it which seems to be inseparable from the instincts of home life. In these pages we shall speak of industrious people who were moved to express a personal pride in their architecture. In the result we may find much to question but little to offend. That is because the Tudor builder, no mean logician, tempered his good sense with pleasant humor. From his consistency, we cannot doubt that he was sensitive to a fault: indeed we should imagine him to be one who would seek no comfort from a thousand triumphs in the dread memory of a single neglected opportunity. Unlike us moderns, who are living in an age wherein orders are delegated until the machine finally executes them, the Tudors were relatively self-supporting people. Early in life each man had to know himself and, in a slender list of pleasures, had to make his own. Arising out of this came a new disinterestedness, a new pleasure in life—the pure joy of doing something worthily and well. In these days of mechanical perfection do we overlook our losses in counting our gains? Is it possible that the gradual reduction of human energy is after all the high road to nowhere—to ultimate apathy and exhausted incentive? Who can say? Though we do not for an instant join issue with such gloomy foreshadowing, we, who find something intellectually sustaining in the handcraft of our forbears, are content to be dubbed "old fashioned"; for, when all is said and done, human nature itself is very old fashioned.

CHAPTER II

THE LARGER HOUSE

THE records of Tudor domestic architecture contain the names of many works which, by some unkind intervention, have long since fallen by the way. In this list of departed glories, famous names appear. We are told Henry VII, after a disastrous fire, rebuilt a palace at Sheen and further that the bursting funds of his son—that dominating authority on building, sport and matrimony (the last two being probably synonymous)—caused beautiful additions to be made to it. As many as fourteen turrets are claimed for it and we are left to conjecture the consummate skill Henry's foreign artificers displayed on the great house. John Speed, an early 17th century maker of old decorative maps, fills the corners of his portrayal of Surrey with fascinating, if queer, illustrations of the palaces of Richmond and Nonsuch. We cannot vouch for the natural accuracy of a map-maker extending to matters of architecture, but if we are to believe in his fussed up trifling facades, we are able to bear the loss of these examples with greater fortitude.

These brief notes do not pretend to do more than merely touch upon an incomplete number of these old Tudor buildings where we feel they assist in unfolding our train of thought. The later Elizabeth or James types such as Kirby, Wollaton, Aston Hall and the rest do not form a serious part of any reference to domestic Gothic: in the genesis of English Classic, they were off with the old love and by no means on with the new—in short, neither flesh, fowl nor good red herring. Fortunately, with the many Tudor friends spared to occupy our attention, we are not wanting for reliable information regarding the best domestic work of the period before the rise of the Renaissance. They are names to conjure with. We have only to mention Haddon Hall of the Vernons (Plate 19), the Tudor part of Hampton Court Palace, Layer Marney, the interrupted masterpiece of Sir Henry Marney, Compton Wynyates, a phantasy in late Gothic, and Thornbury Castle, with its remarkable bays, as but the beginning of a long list of contemporary Tudor houses, to leave us fairly well satisfied with our domestic index

of that time. Add to these the surviving Manor Houses distinguished as being the seats of bygone Lords of the Manor, and there is enough evidence to satisfy the keenest mediæval hunger. But, to be complete, we have to add to the growing list the lesser homes of that day, as like to be no less beautiful than their prominent fellows and certainly more remarkable in the matter of economic grace.

The construction of the homesteads preceding the Tudor age, built when security was the most uncertain of tenants, is fine testimony that architecture is an unfailing expression of man's habit. Encircled by a tremendous moat, the castle at Bodiam, Sussex, was no welcome spectacle for the would-be intruder. Who can doubt that bold invaders had occasion to despair of even attempting to capture it? The plain walls of apparently lifeless masonry were bristling with too many doubtful crenelles for the peace of mind of the most intrepid soul who would dare the negotiation of the moat. They were days when man could only be trusted if he was convinced that the other fellow had the advantage in death-dealing. And the architecture of the period, alive with fortifications and cunning draw-bridges, was a most convincing record of such time. The picturesque Hurstmonceux Castle was built just before the Tudor period under mention, and the builder was one, Sir Roger de Fiennes, distinguished as having fought under Henry V at Agincourt. This great place follows the traditions of comrades-in-arms, but the walls are in very beautiful brickwork instead of stone. Nevertheless, it is "full of fight": the draw-bridge gatehouse with fine corbelling and rounded towers may be very delightful but it is very distinctly full of sinister purpose.

The Tudors, no doubt suspicious as to the permanency of the peaceful times they were blessed with, built at first with many of such defensive features carefully retained as a measure of precaution. At Oxburgh, Norfolk (1482), for instance, the corbelling between the gatehouse towers admits of convenient space through which unpleasant gifts with the unfailing assistance of the law of gravity could be dispatched on to the heads of unwelcome visitors below. As time went on, however, these characteristics began to languish and decline in the natural order of things until they remained only in the slight form of traditional

observance. The embattled parapets, having a friendliness with Gothic emphasis, lingered in fashion long after their necessity for defence had disappeared: the splay of the reveals to the early slit openings, which gave the bowman excellent range and angle, serving a new demand for the Tudors, did much the same thing with light. But once reasonably, though not entirely, clear of bygone feudal menace, the craftsmen builders concentrated their energies on the changed order of things which was eventually to awaken new architectural character. That this character should spring from ecclesiastical parentage was in due conformity with the fact that religious thought ruled over every other at that time; but, when the domestic offspring settled down to secular conditions, the development was as rapid as it was entirely beautiful.

Blessed with inordinate wealth, it must be confessed that the portly Henry gave a splendid lead. His building operations extended in all directions and it is accredited to him that Italian artificers of surpassing skill settled in England. His association with Holbein would dispel any doubt—if such existed—as to his interest in the encouragement of art. Thomas Wolsey, the impermanently splendid Cardinal, found his crowded life of State not too full for his remarkable architectural inclinations. But for his fall, he would have left a great mark in his native town of Ipswich where he not only founded a College, but began it with great activity by superintending the delivery of enormous quantities of stone from France. If that enterprise was illfated, his mark was definitely left on the Oxford Colleges and other great architectural works. With the work of these outstanding co-existent patrons of the arts, however, is more familarly coupled the name of Hampton Court (Plate 20).

When allusion is made to Hampton Court Palace, the ground is so familiar that it hardly need be covered again. Some of us Londoners have grown up with its quiet Tudor courts and fanciful chimneys, its dry moat and great gateway—all mercifully spared by the William and Mary builders,—and there is a tone in this old Tudor brickwork against the bright summer flowers of the terraces, that we recall from childhood. Wren's great inevitable work at all events demonstrates the utter hopelessness of bridging the gulf between Classic and Gothic;

we can no longer connect them, after leaving Hampton Court, than we can connect Wolsey and Marlborough. Both the architectural styles at Hampton Court correspond with their times; we can figure the scarlet Cardinal against these fine Tudor linenfolds attended by a few of his retinue of nine hundred servants, his mind fitful with ugly forebodings as to his vacillating overlord; the superb largeness of Sir Christopher's vision in the later work just as appositely recalls the pompous fat courtiers of Queen Anne's day, bewigged with fat rolling curls. Again architecture is faithful in separate narrative and all is as it should be.

The work of the early Tudor period had not settled itself with the orderliness of plan which was to come with Elizabeth. The additions constantly made to old fortified buildings, or the introduction of new window openings to their closed in walls, doubtless led to the new buildings themselves carrying on the old rather haphazard freedom from organic balance. The bay was a great Tudor break away and it became fashionable to place it at the dais end of the great halls, without feeling any architectural detriment in this one-sided treatment. This is a notable feature in the Banqueting Halls of Hampton Court (Plate 20), Cowdray (Fig. 6), Crosby Hall (Plate 30), and in the early half-timber examples of Ockwells (Plate 39), and the Commandery, Worcester, where the lofty bays occur at the ends. At Barrington Court (Plate 21) (built sometime between 1514-48), the bay occupies this same position with more external architectural point, balancing to some extent the staircase projection on the corresponding side of this rather early balanced house. Though there is no bay to the Hall at Preston Plucknett (Plate 17), to which we have already referred, it is interesting to have our attention drawn by Garner and Stratton's great work to the increased size and importance of the Decorated window at the dias end in the usual bay window position.

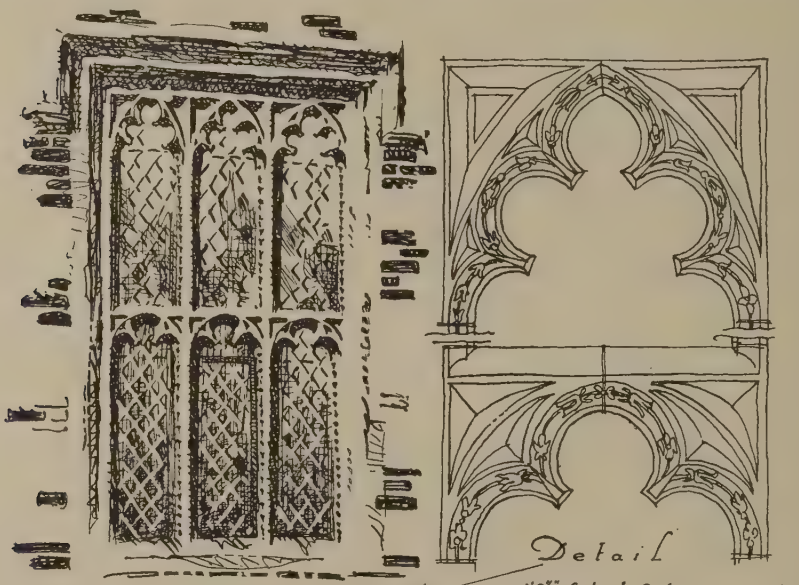
We can hardly refer to Compton Wynyates as a building of fixed completeness of motive, because we know it was earlier work much added to as time went on. In this one-court house, the Hall bay is again placed at the side, but this is to some extent accounted for by it being one of the many features added to Compton from the dismantled Fulbrook Castle, all of which were rehabilitated during the rebuilding.

We are told that the builder, Sir William Compton, was a favorite of Henry VIII, and his work certainly suggests a good reason for it. Any attempt to describe this fabric is lost in the very process: the mounded up corner with a skyline of spiral stacks seems to mark the centre of extraordinary activities in a house with almost every wall broken, rambling and unbridled. Windows appear with free and easy abandon and the stacks are bubbling over with so much exuberant life that each shaft has a new story to tell. Indeed, were it not for the friendly impress of time on such unbounded licence, it would most surely be a doubtful example of discipline in architecture. If there is law and order in the linking brick battlements of Hampton Court, this contemporary in a Warwickshire dip enjoys the countryside in riotous disregard for conventions of any kind. Compton Wynyates is a purely Gothic structure with much evidence of hastily conceived patchwork which fails to offend because it appears to be entirely artless. We should find it difficult to forgive octagonal chimney shafts being heightened eight or nine feet in square shape, were we not in an atmosphere that eludes anything so cold as reason. With a mantle of grey lichen over the faded red bricks, this old house is surely the chef d'œuvre of its fellows; the purple clematis, the beautiful gardens, with bursts of colour and quaint yew fashionings, are all at hand to assist this Tudor work in transporting us into a world so free from noise and argument that, if all old buildings were to be destroyed, we should plead for this one.

Sir Henry Marney, early in the 16th century, began an ambitious house in Essex (Plate 22). Unfortunately he did not live to complete the work and his successors did not accept the task he so well began. The Gatehouse, with its unique towers, provides interesting signs of small Classic beginnings. We trace the foreign hand in some of the features: there is a frankly egg and tongue enrichment alongside of Gothic shapes, and the dolphins to the window heads, matching those on the parapets, are a variation from the familiar cusping of the period—interesting us without exciting us, we fear. With eyes half closed, the parapets appear as though half shot away. Early Renaissance ornament is also to be found at Sutton Place, Surrey, another beautiful early Tudor house, where Italian floral ornament crawls

along the hollows of the mullions with much charm (Fig. 3). Yet, even with other harbingers of Classic at Hengrave (Plate 51) and the great Phelips house at Montacute, Somerset, the work generally remained fixed to the language of Gothic and firm in purely English character.

The topography of Great Chalfield, Wiltshire, connects the first building of the Manor House (Plate 23) with the latter half of the 15th



(FIG: 3)

century and it was one of the essentially Tudor types which escaped the notice of the late Renaissance builders. But for a natural looking moat, we should hardly conclude this to be a house erected at a time when fortifications were still considered necessary and component parts of the English household. The oriels are singularly beautiful and some of the ornament so advanced as to be almost prophetic. Thomas Tropenell, who we are told erected the house in 1460-70, must have been a man of most excellent imagination. Following an old time rule, the main frontage, consisting of two pairs of unequal gables, faces north

by which it is robbed of the kindly influence of the sun. We are told that it was considered most undesirable to favor the sun in the best aspect of the Tudor house, for the south wind "doth corrupt and make evil vapours," and it is curious that these old people, thus appearing to be rather sensitive, albeit misguided, in the matter of hygiene, were content to live with crude discomforts and poor sanitation. But even though the sun may not make friends with it, there is something very delightful in the entrance court of Great Chalfield and there is a sense of symmetry in the old front that seems to hint at a growing appetite in that direction. Internally the place has many delightful things to absorb our interest including the fine Hall, now happily restored to original state after being divided by a floor. Perfectly preserved are two masks which used to cover the unseen head of my lord when it pleased him to spy on his unsuspecting retainers. As we seek admission in the porch, we have full time to note the groining and rich foliated bosses of the roof, whilst the 14th century oak door and quaint wicket gate of unusual interest are being opened. In the restorations which have fairly recently been carried out, Great Chalfield has taken a most desirable new lease of life and even if it means a four mile walk from the town of Bradford-on-Avon, a visit to this fine mediæval house well repays us for our tired limbs (Fig. 4 and Page 79).

(FIG. 4)

TURRET GT CHALFIELD
WILTSHIRE

When we are at Great Chalfield, we are within short hail of other interesting works, for near by is Lacock (Plate 24), where we may find an Abbey with the work of many periods. Not far away is another old house connected with the late Plantagenets and the early Tudors, South Wraxall Manor House (Plate 25), built by Robert Long in the middle of the 15th century. This house covers three sides of a court and it is doubtful if the fourth ever existed. We enter this court

through the archway of a Gatehouse built a short while after the house, and this Gatehouse, smoothing away the inspired frown of its fellows, seems to welcome us. But there is a tiny squint light to remind us that the absence of military features did not indicate that it was no longer necessary to keep a sharp look-out. How happy is the impression given by this Gatehouse! There is nothing more charming in architecture than simple unrelieved breadth when it is the instrument of definite purpose. The beautiful oriel over the flat arch, rich in perpendicular character, is so well aided by the simple surrounding masonry and plain gable, together with the angle buttresses and wide drip course, that the composite whole results in the most perfect artistry it is possible to conceive within the limits of a small space. Inside the court we find well preserved early and late work and, as we stroll round the house, we are instinctively recalled to the rambling assembly of Haddon of which this Manor House might well be part.

There is evidence, however, to show that the Tudors were by no means insensible to order and balance in their domestic works. Very different to the last, the Gatehouse at St. Osyth's Priory, Essex (Plate 26), built in the 15th century, is large in conception and almost austere in motive. The walls are richly diapered in stone and flint built on a flush face—an East Anglian church characteristic—and we should have to go far to equal the dignity of this fine example. The same balance is found in the Guildhall, Cirencester (Plate 27), built about the same time, but the calm repose is absent and we are face to face with architecture which would have caused the builders of St. Osyth's to raise their eyes aloft. Both insensible of Classic design, the Gatehouse at St. Osyth's and the Guildhall at Cirencester are as wide asunder as the Poles: the first represents the zenith of domestic Gothic, sane, distinguished and reserved: the second, a smaller mental build, industrious but full of incontinent fancy; yet both prompted by the same desire for animated wall surface. At Cirencester the panels are no longer flush but recessed behind bold mouldings. Indeed, this old Guildhall, adjacent to the church and forming an entrance to it, is so alive with flamboyant detail as to be almost fantastic. The battlements lose a great deal of their character and dignity by being pierced with

what appear at first sight to be unglazed openings and the mass of fancy play, unlike the restraint at St. Osyth, seems to be artificial and shallow. Yet the work is interesting as an index of the range of Tudor imaginative thought and the ability of the architecture of this period to express itself in different ways. At Cirencester, the Guildhall was firstly built as a church-house and, perhaps in view of the close proximity to the church, had to partake of a little animated character. The fine groined ceiling of the porch, quite worthy of Gloucester or Tewkesbury cloister vaulting, obviously belongs to the church and not to the Guildhall.

Standing lonely and neglected in the great park at Fawsley, Northamptonshire, and not far distant from the large Manor House, is an old Dower House said to have been built by one, Sir Edmund Knightley, in Henry VIII's reign (Plate 28). It is included in this chapter because it has all the architectural characteristics of the larger brick house of the period and in this respect, had it been well preserved and not reduced to the ruins we now find, it would have been unique. This Dower House bears no relation to the design or material of the neighbouring Manor House and seems to have lived in splendid isolation. It is a small but particularly choice example of typical Tudor brickwork and the chimneys, novel to the county, were as perfect in their day as any in the land. Even in the present state of the house, liable to collapse, useless, blind and broken, there is fine character shining through to remind us of the days when these walls were less infirm and echoed many a gay aristocratic jest. How inexpressibly sad is the dying glimmer of a once bright light! In this lonely spot there is nothing to show that man, made in the image of God to create and protect beautiful things, is not dead and the world silent. But we write in haste; there *is* something left to tell of man. To be sure, there is barbed wire to keep us at safe distance and ugly iron stays to hold the beautiful chimneys up.

In the same county, Northamptonshire, rich in fine domestic work, mention must be made of another old house, Canons Ashby (Plate 29). On the site of this house, or near by, we are told there once existed the monastery of Austin Canons whence the name is derived. Though the

records of the first builders are in misty conjecture, there would be little rashness in ascribing much of the building to the period with which we are concerned. The severe road frontage is pleasant though plain in Gothic nature, but on the east corner there is a fine oriel of singular interest, with wing lights below the transoms only. This is a house, however, wherein the activities of the late Renaissance builders are most marked: the garden piers and chaste lead pastoral figure leave us no doubt of the owner's submission to prevailing fashion when the improvements began. The garden porch plainly declares itself at variance with the diamond leads and stone mullions of the adjacent windows. For all that, there is sterling honesty in these later notes and perhaps they were as well: how the spirit of the old fabric would have appealed to the later builders, had they attempted absolute harmony, is sufficiently doubtful to leave us satisfied with results as they are. Time is gentle in the weathering of brick and stone, so that architectural strangers can stand side by side not unpleasingly as the years go on. Well may we wince sometimes at Gothic and Classic attempting harmony, but we should perhaps reserve the wince for our inability to add a third mark of our own time with like individuality.

And what of Crosby Hall? Thus Gloucester in Shakespeare's Richard III, Scene II, ". . . . and presently repair to Crosby Place . . . ." Truly such favor must rest on something worthy. Crosby Hall (Plate 30), built in smooth stone in 1466, at Bishopsgate, London, was the principal apartment of the great house of Sir John Crosby. It was the meeting house of the nobility of England, to say nothing of the envoys of Foreign Powers. It happily escaped the ravages of the Great Fire in 1666, and stood in its old position until 1907, when it was removed to a new resting place on Chelsea Embankment on the historic site of the garden of Sir Thomas More, famed of the period. It is gratifying to see this noble Tudor house, conceived before the foreign artisans set foot in England yet rich in stone fenestration with a beautiful bay and superb roof, so faithfully preserved and spared to us at the foot of Battersea Bridge. It was removed and re-erected stone for stone with the utmost accuracy. We wish we could speak so warmly of the brick building dated 1926 now connected with it.

Before we proceed to the smaller works of this fascinating period, after having all too briefly and incompletely referred to some of the larger undertakings, it is perhaps permissible to add a general impression.

There are many firm friends of this domestic Gothic who do not recognise sufficient comprehensiveness in the development of larger houses prior to the Renaissance to satisfy the needs of similar undertakings today. The Tudors were delightful innovators in their own time: the speaking expressiveness of their collegiate architecture has hardly been surpassed because it was the natural outcome of a vivid aptitude for learning and culture. For all that you will deny them, the Tudors grasped well the thing within the range of their understanding and, where condition has not changed, their work is still full of meaning for us today. But in the character of the important houses which were built at a time when the Gothic nature alone did duty, there were necessary features which long since have been rendered obsolete. The moat and the gatehouse largely survived against the danger of unwarranted attack and there are signs that lead us to suppose that the larger Tudor house was not complete without the means to hold off the invader as well as the weather. When Elizabethan times finally dispensed with military features in the home, the wave of new fashion was slowly spreading into a new architectural language, leaving the Gothic traditional character far less vital in meaning. It was undergoing a metamorphosis by then. We may also emphasise the fact that the staircase had not developed as a feature in the early Tudor household: as yet it was likely to be bare of design and not considered worthy of special treatment. Elizabeth's reign advanced on this: by then the staircase and long gallery had become indispensable features with due architectural effect.

What Henry's masons and carpenters would have done with the freer conditions which developed in his daughter's time we are left to imagine. They certainly would not have submitted very long to useless military features and indeed who shall say what limit their ready genius for the extension of Gothic character would have imposed on them in the matter of stairways and long galleries? Without serious knowledge of Classic ornament, would they have failed on these new features?

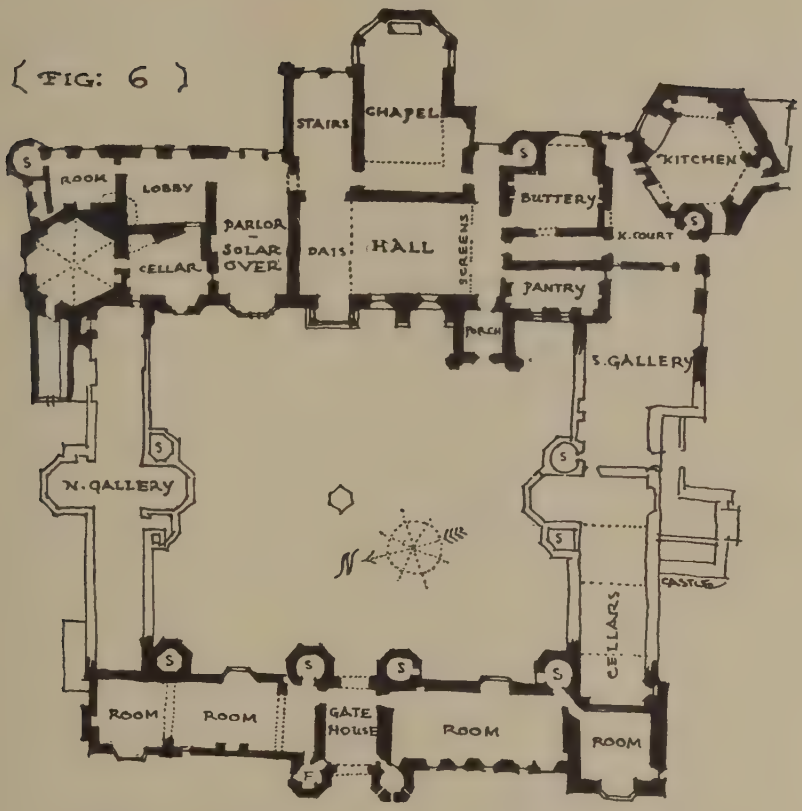
It is a great conjecture, but we are inclined to doubt it. Just witness the wealth of intricate detail lavished on the hammer-beam roofs of the early Tudor period where, free from necessary precautions against external dangers, the fancy could have full play. Then consider the imaginative enrichment manifested in Tudor panelling. For instance, at Tolleshunt D'Arcy, Essex, we find such a picture book of richly carved panelling that we would fain rub our eyes lest we should be dreaming (Fig. 5).

We need not enlarge: certain it is that the early Tudors, within the limits of their own time, gave of no mean measure, but their architecture was not yet free to develop in the modern manner. Moreover we would dare to confess that we trace a certain absence of point and express purpose in the attempts made by some of the larger houses to throw off the shackles of straightforward simplicity. Hengrave Hall appears to be caught in two minds, considering a great deal and deciding nothing: the towers at Layer Marney seem to imply their virtues rather than communicate them to our affections: whilst the busy minarets at East Barsham positively belong to the rococo order. But in the lesser homes there was a lack of provision against assault and a felicitous charm which remains full of vital meaning for us today.

PANEL TO HALL
TOLLESHUNT D'ARCY.
ESSEX
(FIG. 5)

The planning of Tudor houses took several forms. Hampton Court and Haddon are planned around open courts: Compton Wynyates and Cowdray (Fig. 6) follow the one-court monastic plan: and Doughton and Owlpen Manor Houses are irregular single blocks without courts. The heart of the house, large or small, was the Hall or Refectory at one end of which a dais was raised to accommodate my lord and family, whilst the retainers were reminded of their station by remaining on the lower level. At the other end of the Hall were the screens. The Solar, an upper apartment approached by stairs, was the bedchamber of my lord and family, leaving the retainers to sleep where they could. If we add to these appointments a Kitchen, Buttery, Latrina, Stores and, in

{ FIG: 6 }



PLAN OF GENERAL LAY-OUT AT COWDRAY, SUSSEX. Sketched from plan by Sir William St John Hope

10 0 10 20 30 40 50 60 70 80 Scale of feet.

(by permission.)

certain cases, a Chapel and Almonry, we shall have substantially specified the accommodation of the early house. With an increasing desire for comfort and privacy came the Parlor and Withdrawing room together with subordinate sleeping apartments which led to the beginning of new complexities in household planning. Throughout

all these developments, however, the Hall clung to traditional dominance and remained the principal apartment. Gatehouses and Churches with Dairies and Stables completed the interesting groups in which late mediæval Manor Houses are to be found. Even from these brief particulars we may imagine what was the home life of the Tudor people. Habit softens the keen edge of discomfort: but, unless the wintry elements were specially kind, the bare comfort suggested by these early arrangements of plan seems to point to some good hardy stock in the old English household.

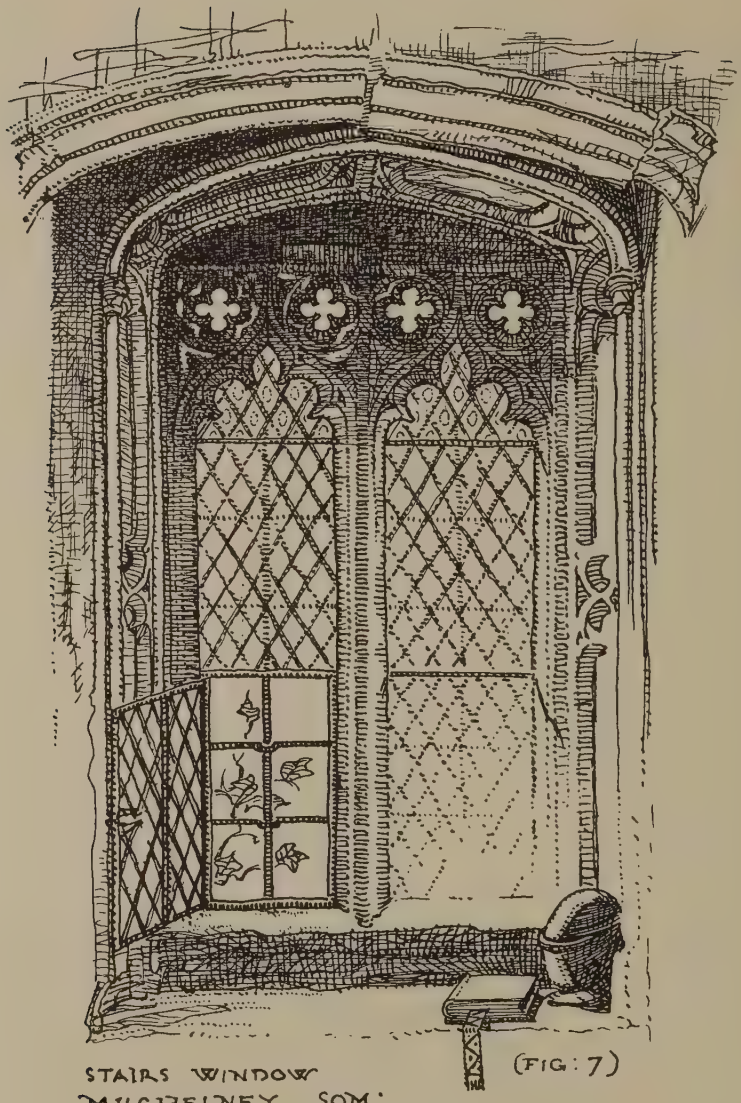
CHAPTER III

THE SMALLER HOUSE

THOUGH the main concern of these pages is not to trace the evolution of the Tudor home from the primitive clay and thatch examples of the Saxon and Norman times, it is worthy of remark that these mediæval people seem to have taken an unconscionable time in settling down and making themselves comfortable. We are told that even the King's palaces outside the Castles added only a Chapel to the usual Hall, Solar, Buttery and crude outbuildings. From the earliest times, through the Normans and Plantagenets to the Tudors, the chief occupation seems to have been a decidedly arbitrary control of over-population.

The Wars of the Roses, lasting thirty years from 1455, were, however, carried on mainly by Barons and their indefatigable henchmen, whilst the peasantry endeavoured under difficult circumstances to "carry on" with some work. The final downfall at Bosworth of the mentally and physically crooked Richard III marked the entry of a long delayed respite, wherein mankind could more comfortably settle down into a new tranquillity to recover from something like four hundred years' sheer waste of time. The lesser home saw emancipation dawning at last. With the rise of the farming and wool industries, together with the increasing control of lawlessness, the wayside home came into its own. Thus an architectural character developed in the lesser domestic works which, even through the great wave of new fashion, was never entirely to desert the countryside and was to adorn it with the fair beauty of old English domestic tradition.

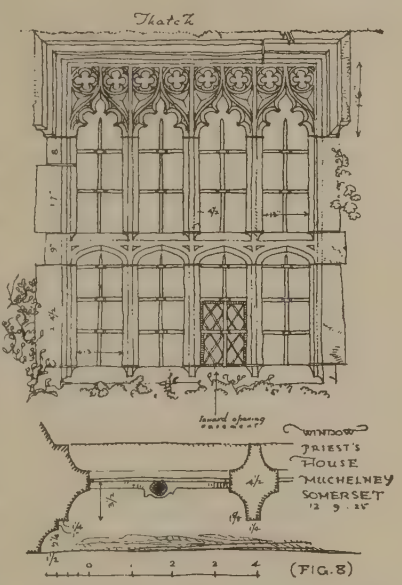
Amongst the numerous Monasteries of Wessex was that of Muchelney, near Langport, Somersetshire, where once there was a Benedictine Abbey of the 10th century. The chronicles of such a place must abound with records of "fayre charitye and benevolence" in pestilent days, but we have left to us only the barest evidence of its one-time glory. It is very interesting evidence notwithstanding. Today in this sleepy old world spot, adjoining the fine old church, we find an Abbots House built in Ham Hill stone (Plate 31), a beautiful domestic work of



STAIRS WINDOW
MUCHELNEY. SOM:
12. 9. 25

(FIG: 7)

the end of the 15th century, leading directly to the cloister of the Abbey, of which only a fragment is left. But the bare rooms of this ancient house of modest proportions are rich with perfectly preserved Tudor work. There is a wide stone stairway leading us to the Abbot's Parlor which has a fine fireplace and a particularly beautiful oak seat with fret traceried panels, extending across the two windows. The fragmentary remains of the diamond leaded glass, with quaint conventional devices, are a mellowed contribution to the beauty of these windows even now; at one time, in their complete perfection, they must have been remarkable (Fig. 7).



(FIG. 8)

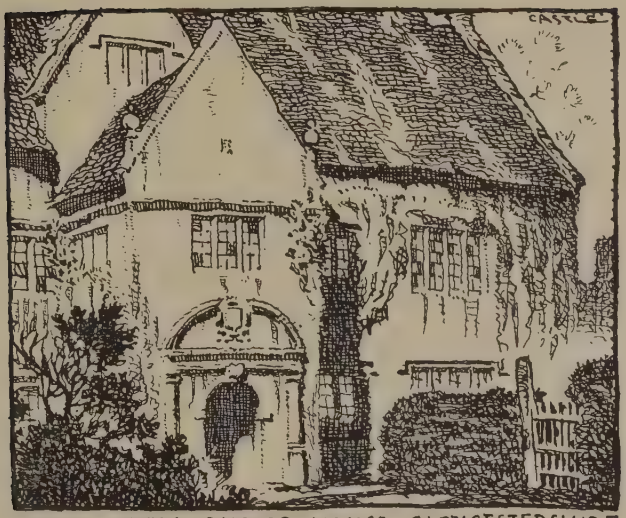
Externally the little house partakes naturally of ecclesiastical character and might reasonably be an adjunct to a fine old church. The surmounting gable, breaking into the line of battlements, is suggestive and the two differing colors of the stone bandings lend an added quality and texture to these old weather-beaten walls. We could linger for many an hour at this old Abbot's house; were there no more to detain us than the contents of the Parlor, our time would be fully occupied, but with so many ancient fragments in other parts it is time, not interest, that is lacking.

Opposite the existing church at Muchelney is a fine old thatched parish Priest's or Seneschal's House (Plate 32). This old cottage-like building arrests the attention at once. There is a four-light window under the eaves of the thatch as beautiful as it is unexpected: it bears a distinct relationship to those at the Abbot's House, though below the transom a plain Tudor arch replaces the cusping of the latter. The upper tracery is probably a refitted fragment (Fig. 8). Internally the

effect of this window is marred by a dividing floor at the transom level, but the pointed doorway and oaken door carry on the story entrancingly. Given sympathetic chimneys, we should have to go far to equal the mediæval flavor that is compressed into these small surfaces—the more remarkable because the plan follows the usual unbroken parallelogram form of early cottages (Page 79).

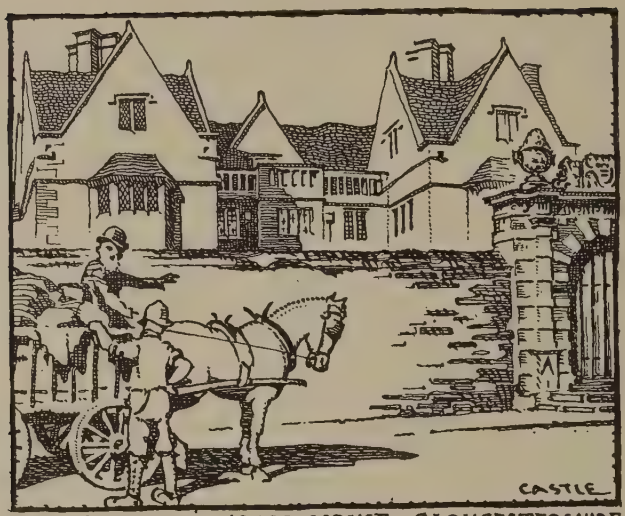
If we cannot refer to Lake House, near Amesbury, Wiltshire (Plate 33), as a small type, the absence of the usual means of fortification, together with an open and compact nature, entitle it to fall within the range of this chapter. It was built in the reign of one of the three children of Henry VIII by Michael or John Duke and is a fine indication of more collected thought. There is direct symmetry and balance—a new regard for neatness as it were—as if in more ordered times things were being organised in the architectural world also. The inclusion of modified battlements is conceded but the buttress has disappeared. The alternating squares of stone and flint (frequently found in this locality) lend a pleasing texture to the walls and the restrained severity of the windows serves with the gables and bays in composing an unusually beautiful house, wide in distance from the architecture of the churches, though, if we except some small chimney flutings, not yet intruded on by classical features. The entrance facade would grow from a modern plan with excellent grace and fitness. We like the clear-cut conservative sureness of this typical English house.

The Manor House at Doughton, near Tetbury, Gloucestershire, 1591 (Plate 34), is an older house wherein also the gable has a great deal to do with matters. The balance and composure here, however, are less perfect. But it is a fine old house notwithstanding, closely packing the roof spaces to an unusual degree and anticipating many followers. The linking drip strings below the sharply pitched gables reaching across the full width correspond to those at Lake House, the noble Broughton Castle, Oxfordshire, and the later work at South Wraxall. They do not occur at Barrington Court or Great Chalfield. In the village of Doughton is another fine old gabled house (Plate 1) reminiscent of the tranquil peace of the lonely Cotswold country and simple in domestic character. This is the part of England where yews were wedded to an

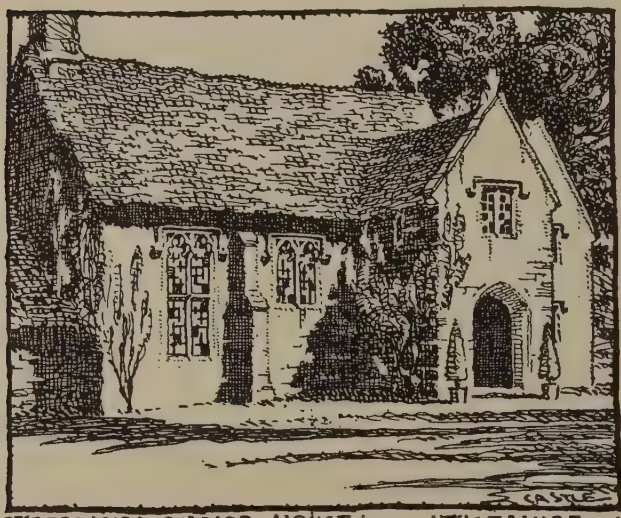


UPPER SWELL MANOR HOUSE. GLOUCESTERSHIRE

AT SANDFORD ORCAS: :DORSETSHIRE:



COLD ASHTON MANOR HOUSE . GLOUCESTERSHIRE

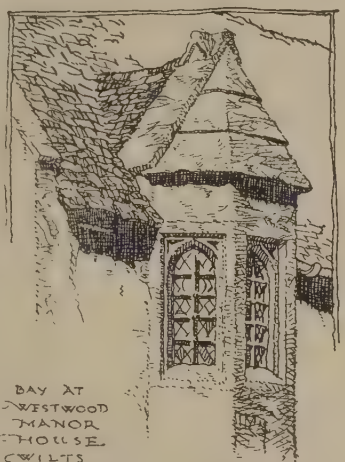


WOODLANDS MANOR HOUSE : : WILTSHIRE :

infinite range of fancy and fashioned into quaint shapes: where old topiary art finds agreeable messmates in the grave stone faces and sparkling leaded windows.

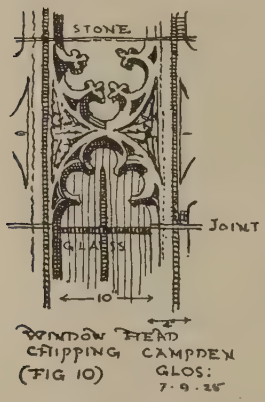
There are beautiful old stone buildings in England which do not shelter behind moats and gatehouses, but stand by the wayside for all who would seek warranted entry to knock boldly at their oaken doors. So numerous are they that we are lost in the task of describing them.

The Manor House is never so small as in the stone example at Upper Swell, Gloucestershire, where the porch, with a semi-circular broken pediment, is a classical intruder upon the Gothic atmosphere of this simple structure (Page 31). The Manor House at Cold Ashton, near Bath, supposed to have been built by the Gunning family in 1573, is planned with a neat sense of balance and the shallow bays remind us of those at Doughton. Even with marked Renaissance character to the later porch and arched gateway to the walled-in court, this house, situated at the southern foot of the Cotswold range, promises well for the domestic Gothic, late as it is, to be found in these hills (Page 32). Another small Manor House is Woodlands, Wiltshire, said to have been firstly built by Thomas Doddington in 1380. The two storied porch and the Hall windows in early trefoils are pleasantly grouped and the broad roofs of the outbuildings give excellent support to the main facade. The Hall timbers are rich and distinguished, whilst the Chapel, with an interesting transition window, is approached by a small stairway from the Hall. After receiving the attentions of some late Victorian vandals, the house has been most happily restored by its present owner (Page 32). Another type is the one-court Sandford Orcas, Dorsetshire, a fine Tudor stone house built in the early 16th century, with a fascinating

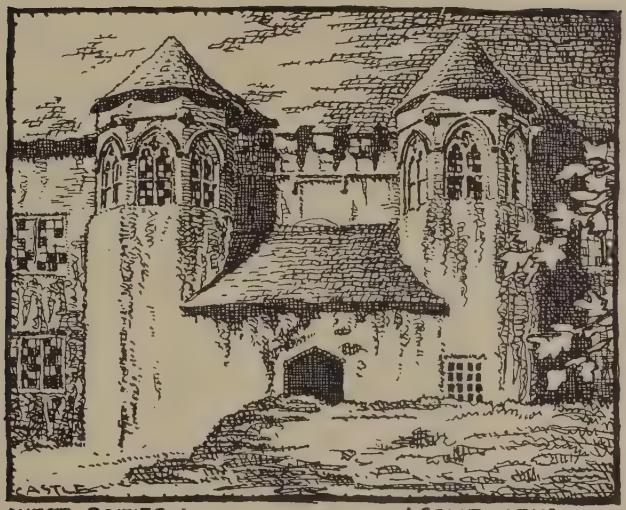


(FIG. 9)

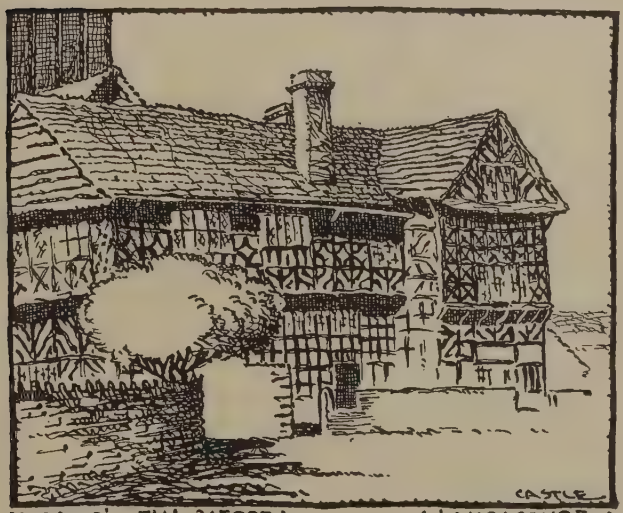
Gatehouse adjunct in full view, but set back from the road (Page 31). Westwood Manor House, Wiltshire, of probably the same date, is ell-shaped on plan. Many conjectures haunt the history of this house, but it gives birth to fancies like to be more pleasant than facts. There is a tranquil repose in this inspired old place with its conical angle bay and simple wall surfaces, which stands out among many happy memories: here we wander in lonely ways, unmindful of a noisy world, glad of the soothing quiet of a grey age-worn house with an inevitable church companion (Page 36). If we may rely upon local tradition—admittedly merry with actual fact on occasion—Jane Seymour was born at West Bower Manor House, Somersetshire. The balancing oriels are of singular interest though the not unpleasant lean-to roof connecting them does not belong to the original conception (Page 35). Set in delightful surroundings at the foot of a declivity, St. Catherine's Court, Somersetshire, is another beautiful old stone house containing some late features. The rising gardens, with their fascinating vistas, seem at one with the house and the propinquity of the church and outbuildings, must rank this as one of the most picturesque homes in England (Plate 35). In the Isle of Wight there are a few old Manor Houses of this stone type, such as Wolverton, Arreton and Yaverland; though the dates are obscure, they probably belong to the issue of the late 16th century.



Even less secluded than the last, there are numerous examples of street-side houses. Straight off the side walk rises the ancient Grevel's House at Chipping Campden, Gloucestershire, with a beautiful bay and delicate fancy in inverted cusp-play (Fig. 10). So do the later ten-gabled Almshouses in the same town, which are built in sedate stone ashlar, with terrace and steps—good cause for delay on our way to the fine old church. The coæval Tudor House at Broadway, Worcestershire (Plate 36), stands by the King's highway for all to see and make friends with. The Vicarage House at Banbury, Oxon, is of much the

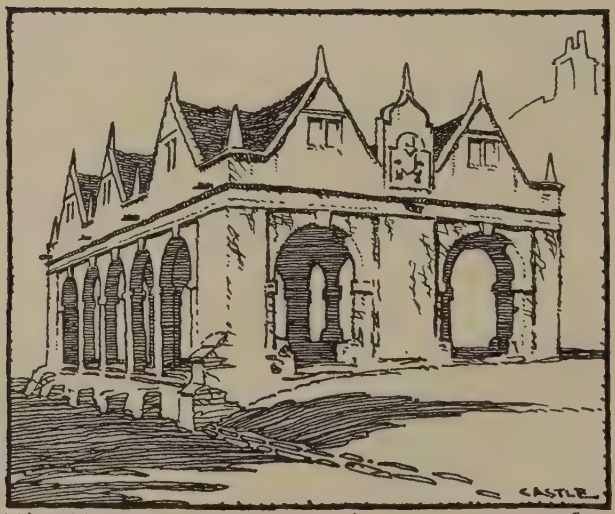


WEST BOWER : : SOMERSETSHIRE



HALL-I'-TH'-WOOD : : LANCASHIRE :

WESTWOOD MANOR HOUSE : : WILTSHIRE :



MARKET HALL : CHIPPING CAMPDEN : GLOSTERS :

same type, but with a two-story projecting Porch (Fig. 11). The small townships of Chipping Campden and Broadway are full of many architectural pleasures, the former with the well-known Wool Market Hall, 1617 (Page 36), standing in the middle of the road and the latter with unusually quaint grouping. They are very good friends in the world of old fashion. Burford is another little town rich in interesting old work with a Manor House dated 1600. Were it possible to imagine Broadway and Campden poured into a crucible, the result would be something akin to Burford. In the esteem we feel for these small townships we hope that the justness of their popularity will spare them from the fate of too many surrounding friends; for there is a delightful charm in their sleepiness which we shall lose if we "wake them up." When we first saw Broadway, the rustic spent his Sunday evenings leaning on his door post in lazy reflective content, bedecked in the neatest of white smocks: at that time the novelty of anything noisy in the wide village street caused quite a sensation. That was the true atmosphere. Nowadays great lumbering motor "cheer-i-bangs" invade these quiet retreats, bringing enthusiastic but credulous souls to support the local "antique" shops: and some of us are apt to be very sad about it.

The villages of England are very beautiful set in their rural retreats. Little places like Bibury and Castle Combe (Plate 37) in the west country, unspoiled all these years, and pure in this Cotswold stone language, move us to plead for them as they are.* Castle Combe with a delightful cross has a quiet rural charm we prize among the treasures of our country rambles. In such surroundings we have no longing for the display of wares in large shop fronts such as have cut gaping holes in the bases of old buildings in many English villages: if shops there

*Speaking at the Royal Society of Arts, London, on January 26th, 1927, the Prime Minister of England, the Rt. Hon. Stanley Baldwin, said:

"This ancient cottage architecture was spontaneous in the national growth, and it is wholly lacking in those abortions of red brick and slate which have arisen with such alacrity over the face of the country since the industrial era began. William Morris once said, I think, that it was his function to stain wall paper with poetry. No one could say that we have stained buildings with poetry. For the last few generations we have stained them with prose—and pretty bad prose at that."

must be, we prefer to peep at what we are asked to buy through the small panes of windows of an earlier time. Of much the same character, Bibury straggles over a small area of fine country, not only taking us into the regions of the past, but moving us to high regard for the masons who moulded with such pleasing fancy and quiet charm. Simple modesty woos in gentle disposition: even as the greater man may be a prig and the lesser man a lovable fellow, so may the great houses command our respect and these unpretending cottages win our affection.

(FIG. 11)

At Bibury and Castle Combe we find the stone slates brought over the verges of the gables in a simple variation of the orthodox stone coping: this adds a pleasant domestic touch and, incidentally, a little common-sense—for this treatment is far more weather-tight and economical than the coping.

There were localities, however, far distant from stone quarries, which had perforce to husband their own local resources. Transport in the middle ages was a slow, tedious, expensive operation and, with solid English oak of good stamina to hand, the utilitarian mind of the Tudor fell to employing it in what must be the most delightful rendering of wood construction ever known. Man in extremity has one advantage—he is awake: limitation, the salt of an active mind, admits him to clear knowledge of his own measure. At one time halftimberwork was the healthy glow on the cheek from a sound body. It was in point of fact an ingenuous revelation of construction allowing the fancy-play to arise from a natural desire for intelligent expressiveness. First were set up the corner posts or spurs and they were bridged by beams and braces

so that a complete skeleton, including the floors, was eventually tenoned and pegged together. When the filling of the apertures ensued, the result was what we call a halftimber structure and England has always been rich in them. Nowadays, slabs of wood are sometimes planted on the outside walls to indicate, not always plausibly, the old constructional function of such members. Later on in this travesty, the joints shrink or the thin timbers curl and the fraud is laid bare. Tudor builders, however, had no sense of false employment and knew not of that shuddersome word "camouflage." Can it be that ready facility is prone to be careless of cause and too mindful of effect?

There are outstanding examples in larger houses such as Ightham Moat in Kent and Moreton Old Hall in Cheshire, built in the middle of the 16th century (Plate 38). The latter is a typical Cheshire type which a few of us find too busy to correspond with our mood on a country browse. Lead lights never weaved more intricate patterns than this halftimber which appears through the foliage like the stripes of a tiger and certainly apt to startle us as much. Moreton seems to say "I am a clever fellow, you know" (with which we agree), and "am I not really very beautiful?" (with which we are less inclined to agree: rather, we are charged with the resolve to include in our prayers, "O Lord, we beseech Thee to keep our minds simple"). But mayhap we are odd folk, alive to the whispering and deaf to the noise.

One of the most beautiful of halftimber houses and a standing example for all time is Ockwells Manor House, Berkshire (Plate 39). There is a good deal of interest to be gleaned from the history of this house, in which the name of de Norreys plays an important part. Sir John is said to have built the Manor House as early as 1450-1467 and, as it appears to us today, it has passed through the vicissitudes of deplorable neglect to a restored state akin to original condition. It is a halftimber house in the truest sense, since the brickwork fills the openings between the timbers with beautiful effect of tone. The windows and panels are very rich in Gothic cusping with delightful variation, without departing from the principle of wooden construction: the horizontals are strictly Gothic and the bargeboards for sheer intricacy of delicate ornament and craftsmanship must be unsurpassed

(Plate 2). The leaded lights of the Hall window are rich in armorial bearings with the coats of the Norreys and Henry VI with their prefix mottoes, such as "FEYTH FULLY SERVE" diagonally following the normal lines of the leads. These luscious glass quarries are probably English, though the "helms" are German in feeling. The lines are fresh and vigorous and the color magnificent. This antique glass is a treasured possession in a treasured house. The Hall screens are rich in effect with simple narrow panels: nowhere can we trace any late Classic. The fireplace in the present library is dated 1673, the semi-classical upper portion being probably imposed on the usual Tudor opening. The flanking gables, disposed similarly to those at Great Chalfield Manor House, are finely set off by the unbroken restful plane of the roof and in every detail this house must take pride of place in the Tudor halftimber world. Carefully bridled in main lines and partaking of some feeling of balance, the work is over-run with a play of superb imagination that leaves it with no peer.

The old halftimbered Guildhall at Lavenham (Plate 40), dating from 1515, is a fine example. The timbering is rich and the corner-post reputed to be the most perfect of the kind. The old place speaks for itself. On the suppression of the Guild it became a Town Hall; after that it took a grim turn and became a prison: surely it would be something of a privilege to expiate one's crimes within such walls. Then it became a Workhouse, afterwards cottages, and now after a most comprehensive career it is left vacant in honorable retirement. The shallow bays are typical and in the little room over the Porch there is some long linenfold panelling of delicate refinement. Internally the halftimber work continues (Plate 41). A little way down the road is the old Wool Hall, of the same description, though a little less rich in detail.

In the Roman town of Colchester in Essex may be found an interesting example of halftimber in the two-gable building, which was once a merchant's house, in West Stockwell Street (Plate 42). Though it has been much restored, the front is very fine and fenestrated with rich oak traceried windows: the overhang, with curved brackets and shouldered shafts (under which are carved quaint little ecclesiastical

figures) (Fig. 12), is pleasing, though the base beam appears to be curiously weak.

Another interesting type of old timber house, diverse in character from the narrow perpendicular feeling of those we have just described, is Grimshaw Hall, Warwickshire (Plate 43). The date of this building is lost, but it probably belongs to the period in which Gothic had begun to decompose in the new brick and stone structures. Nowadays this fine old house stands close to the roadway with so many modern unsympathetic neighbours that an odd change is created from the seclusion we have grown accustomed to expect when we discover old houses. The cross-gable projecting porch is full of fascinating fancy and the whole composition of the house cheerful and pleasing, reminding us of the more free-and-easy timberwork of Shropshire and Herefordshire.

But it may weary the reader to augment these examples. Through the Kent and Sussex byways, along to the moated Huddington Court (Plate 44), across the country in Worcestershire, North, South, East and West, so we may find this timberwork in varying brogues and mannerisms, some of it narrow and rich in carvings and elsewhere wide and free with fanciful quadrants, but all as redolent of the English countryside as the hedgerows and green fields. It is a small section of a large language: it cannot hold for us the enduring qualities of the master materials, but it has a winning beauty and relationship to our home instincts belonging to the finest old English domestic traditions, and that is something very indispensable.

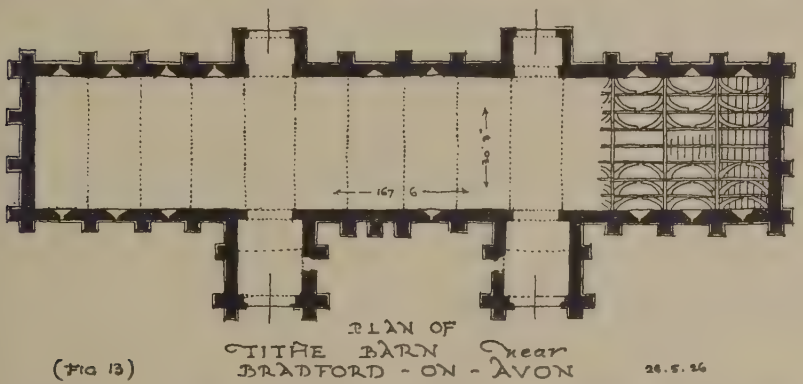
When we speak of an Inn, there arises such a wealth of good romantic material that a separate and specialised work could hardly deal with the subject adequately. Somewhere in the region of 1475 an Abbot of great imagination, John de Selwood, built the Pilgrims' Inn at Glastonbury (Plate 45) to accommodate the pilgrims to the Abbey. He was in happy fettle when he built this panelled front: scarce over thirty feet wide, it has a lively hold on our attentions. Above the doorway are

carved the arms of the Abbey and of Edward IV and there are similar emblazoned armorial bearings on the shields of the corbelling bracket which once carried the old sign. Over it we note the old-time portcullis panel, balancing the church canopy on the corresponding panel. On the battlements a figure grows from the central depression of the bay and there may have been another such hearty fellow close by. This little figure holding a cup is believed to symbolise the spirit of good cheer. The fenestration is rich and beautiful, the tracery continuing over the masonry panels surmounting the centre string, and it is interesting to note that the strings are marked in character. Within, we doubt the existence of anything contemporaneous with the front, but altogether we should go far to find such a unique rendering of Tudor times in the confinement of so narrow a frontage. It was once called the "St. George and the Dragon." Within these portals we can imagine many a Pilgrim who visited the Abbey more than once, not entirely insensible of a more immediate earthly reward for religious observance.

Quite different in character is the timbered "Red Lion" Inn in the Roman town of Colchester, Essex. Here in about 1470 was a two-storied Hall, but today Gothic fragments only are left to remind us of former glories. They patch the street front like curios on exhibition. In the same town is the "Marquis of Granby" in which we may still see the volatile carvings on the great beams and brackets. The picturesque "Six Bells" Inn at Hollingbourne, Kent, is, however, the ideal of the small country wayside Inn, whilst the "George" Inn at Norton St. Philip, Somerset (Plate 46), is quite a dictionary of the Tudor language and looks like an after-thought of halftimber on a stone frontage. It claims to have been licenced in 1397. The place is full of old curiosities, but the modern lean and hungry looking chimney stack breaking the peaceful breadth of the front roof is perhaps the greatest curiosity of all. The "Dolphin" Inn (Plate 46) just outside Norwich (supposed 1587), once Bishop Hall's abode after his exclusion from the City boundaries, has some semblance of balanced conception and the bays are wide and inviting. Inside we find an ecclesiastic echo in the form of a pew-end, and a rich Jacobean fireplace adjoining the bar

counter! After divulging where it is to be found, we need not emphasise that the "Lygon Arms" at Broadway is situated happily. This is one of the Cotswold gabled stone buildings, late in our period, but true to Gothic character. Although the modern blue slates on the roof show a falling away and the modern renovations are somewhat conscious, the old place remains linked up with the past.

The barn has a humble sounding name, yet in a way it is the nucleus of the old English farmhouse and that should augur well. The tithe, or tenth part, was paid as a tax by the parish incumbents to the Monasteries in the form of wool, corn, eggs and general farm stock, which



(Fig 13)

was stored in barns proud in both design and dimension. Farmers were freed of this in 1836 by Act of Parliament, the tithe being superseded by money payment. Thus died out the last spark of control by the monastic overlords. But many old ecclesiastical granaries are still in the lists of service to remind us of their one-time dignities: and if we are in need of something to tell us of simple breadth and dignity unaided by trifling detail, here is the very thing—the barn.

There is a venerable echo of the past in a farmyard at Pulborough, Sussex, where not only are there fine rural barn buildings, but signs of interesting tracery in the windows and doorheads in stone and wood, though it is sad to see cusping to wooden windows, rare enough in Sussex, boarded up by rough planks. The Abbot's Barn at Glastonbury is well known: it is cruciform in plan with entrance transepts, a

fine collar-beam roof and traceried windows. The tithe barn at Bradford-on-Avon, Wilts, is also of church-like character, no less than 167 feet long by 30 feet broad, with a fine roof and buttresses. It stands on the site of the Grange of the Abbess of Shaftesbury (Fig. 13).

Stone and thatch associate at times and never more pleasantly than in the Barn at Abbotsbury, Dorset. Near the monastic ruins is the relic of the old granary dating from early times with ecclesiastical detail and great buttresses: the gable over the porch fills the battlements

as at Muchelney and there is an unusual oriel feature breaking into the angle. Another fine example is spared still at Place Farm, near Tisbury, Wilts (Plate 47), perhaps not so elegant as Abbotsbury, but of unique interest. The old house near by, though it has a sturdy-looking original louvre chimney—one of the finest we have seen—is much bespoilt by renovation. The Gatehouse, however, is a quaint example, supported by enormous buttresses which have the queerest disposition and lack of uniformity imaginable (Fig. 14). It is said that there are monastic remains hereabouts. With the sure evidence of the old

buildings left, it would be strange to hear nothing of monkish things. Though it was never given the opportunity to grapple with the problems that the changes of later time were to set, the range of Tudor architecture was extensive. It was induced to express the spirit of high devotion in the church and hearty good-will in the inn. If this hypothesis be allowed, it must follow that the home as a grade between the two should, and actually did, blend the spirit of both these virtues. We wonder what would have been the development after the middle of the 16th century had England remained faithful to her own original conception of domestic architecture. This leads us to our own age. We have been asked several times how this domestic Gothic can be applied with good sense today. It is largely a question of psychology: to what degree Tudor work suffices to satisfy modern needs must firstly depend upon the sympathetic inclination of the individual: with that assured, understanding and imagination may follow to repair any present-day shortcomings in this architecture, and to pave the way to fresh development in the operation. Most of us are not free of that strange little bias which causes one mode of expression to please and another to offend: in short, one man's meat is another man's poison. But, if we are observant, we may discover in our like or dislike of a thing, inner prejudices which are germane to our individual instincts: and it will be through such indwelling agency that this old work may appear to our first nature either as a dead thing, or, on the other hand, as something alive with possibilities of further development. When secular Gothic was displaced at the dawn of the 17th century, we know that it was fused with and finally stifled by another style of architecture based on entirely different principles; and, therefore, it would seem reasonable and perhaps useful to speculate on what untrammelled early Tudor imagination would have done with modern conditions.

CHAPTER IV

SOME TUDOR DETAILS

In Tudor days, when the sundial marked the hours and vaguely recorded the minutes, the operation of building appears to have been a most congenial undertaking. Men gathered together in their respective spheres, more or less in the happy land of adventure, each of them at pains to contribute a full measure of ability. This is implied by the general atmosphere of cheerfulness shining through the details of late mediæval work which came to life when labour seeking, rather than labour saving, enjoyed a vogue. At any rate, if these operatives did not extract an infinite amount of pleasure out of life, they are strangely misrepresented by their work.

We must remember that building at that time was a very different matter from the present-day highly organised method of procedure when not only can we buy our timbers cut to standardised scantlings, but can select all manner of ready made fittings to satisfy the most exacting taste. In Tudor times the craftsman had perforce to support himself entirely in these matters. Hence, in the details of this old work, there seemed to exist a friendly rivalry between the mason and the carpenter to outvie each other, whilst the "playsterer" and leadworker took no mean hand in the game. Possibly some of the detail points to an exuberance of display which on occasion inclines to pedantry, but perhaps even this is the defect of pure quality. We should have a ready understanding for happy devotion and energy which bubble over at times. Even the most fruitful tree does not entirely fulfil the promise of its blossom. As a rule, however, when an active brain and a skilled pair of hands take joint exercise, the issue belongs to the gods. And that co-operation was the only serious machinery known to the Tudors.

The earliest examples of Tudor work took very rich form in the

matter of detail. The masons worked with great delicacy and exhibited no mean knowledge of appropriate ornament. The apex figures on the gables at Great Chalfield Manor House (Plate 23), and the foliated cresting at the heads of the bays display high fancy; the gable griffins too are full of life. Much the same might be said of the similar work at Sandford Orcas, whilst the gargoyles at South Wraxall could only have been executed by merry masons—it is said of two of them that they represent the devil himself, at first swallowing (Fig. 15) and afterwards coughing up the babe-like figure of "goodness" as not being to his digestive taste. We cannot vouch for the story, but some such intention is obvious. At the apices of gables are many finial variations and at Ebrington near Chipping Campden we find one of the sundial type with a helm-cresting suggesting an early date (Figs. 16 and 17).

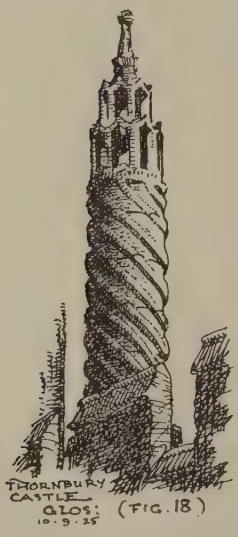
(FIG. 15)

(FIG. 17)

Panels in masonry containing heraldic ornament are too numerous for detailed description and the entrance doorway was usually the centre of the carver's attention. Hengrave Hall, dated about 1525 (Plate 51), is a notable example. The cherubim over the porch, without quite catching the true Italian spirit, must have been numbered amongst the rarities of their kind in England when they were first completed, whilst the salient helm on the base of the oriel would be a triumph of chiselling craft at that time. It is interesting to note the rise of Classic feeling gradually making itself felt in the fashionable position surrounding the principal entry. Instances are almost too numerous to mention. Apart from the native cases of Hengrave and Montacute, there are several plates in our series in which the porch is prominent in half or fully grown Classic. The porches of Barrington Court (Plate 21), Compton Wynyates (Plate 16), Great Chalfield (Plate 23) and South Wraxall (Plate 25), however, remain faithful to the Gothic standard.

Stone carving extended to brick houses as at Compton Wynyates by inset panels, but occasionally there were sensitive souls who had no kindly eye for sharp contrast. Thus we find the use of terra-cotta ornament inset with the brickwork in certain houses. In our series Layer Marney (Plate 22) and East Barsham (Plate 15) are alive with it. But the best form of brick ornament manifested itself on one of the most remarkable features of the Tudor age—the chimney stack.

It was a very curious hesitation which caused chimney stacks to be generally avoided for about two hundred years prior to Tudor times. We are told they were built as far back as the 12th century and it says much for the busy utilitarian mind of the Tudor that he seized on an old idea so happily. Before this, the fires were lighted in the middle of the great Hall, as at Penshurst Place and Crosby, and the smoke was allowed to find a way through the louvre in the roof. Even the early chimney stacks at Place Farm, Tisbury, Wilts, and Preston Plucknett, Yeovil (Fig. 1), contained the open louvre and there is a stone spiral stack at Thornbury Castle, Gloucestershire, dating from about 1515 (Fig. 18), terminated at the head by this method. Justification is often over-busy in words: probably the high ornamentation of the early stacks was governed by a strong sense that they were prone to ugliness: for it is extraordinary to find that the chimney stack seemed to grow plainer as the years went on and the designer's courage grew bolder.



(FIG. 18)

In England the chimney stack immediately took rich and beautiful form, developing in a manner which was apparently native and peculiar to the country. The shafts of each flue were separate and often received individual external treatment, as if there were no bounds to the process of high ornamentation. There is a four-column stack of remarkable beauty rising from what is now a modern roof at Clare, Suffolk (Fig. 19), in which each of the four reticulations is different:

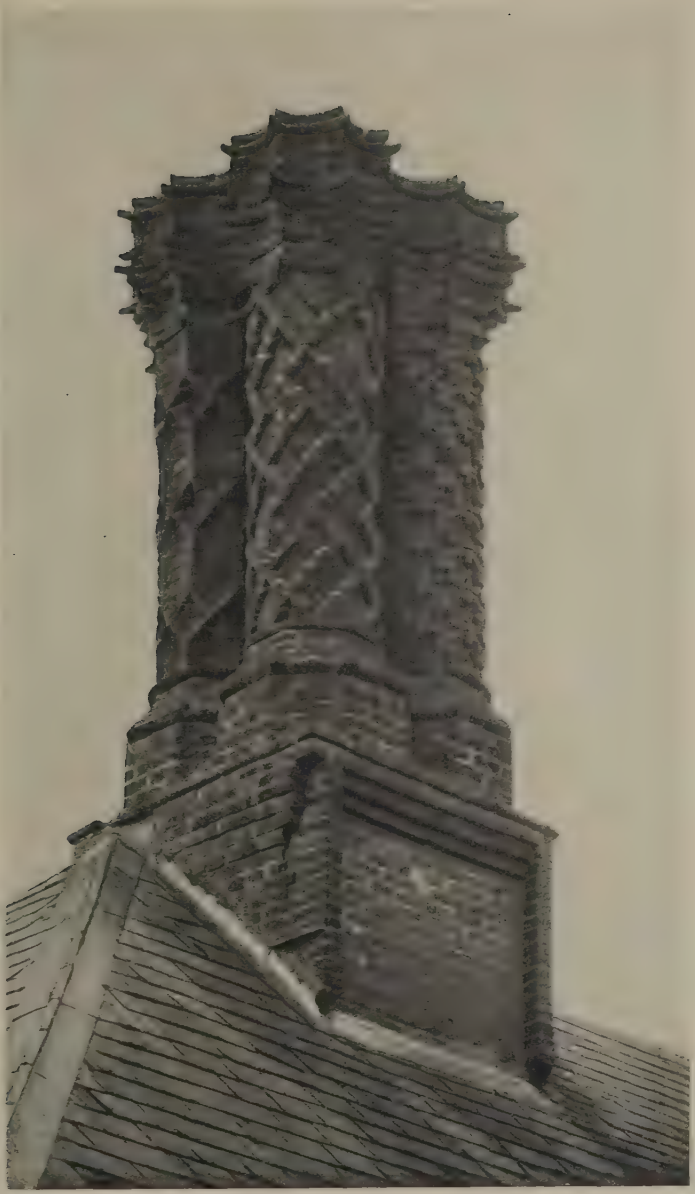
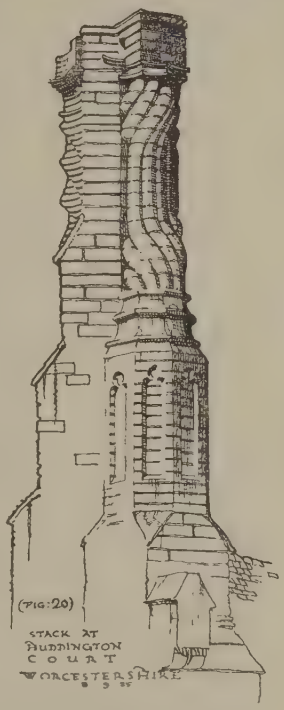


FIG. 19 (*to face page* 48) CHIMNEY AT CLARE, SUFFOLK

and, as an indication that these florid tendencies were not confined to large undertakings, there is another such fine chimney rising from a group of cottages by the side of the main road at Newport, Essex—a chimney every bit as highly decorative as any in the land. There are fine stacks of this order at Hampton Court, East Barsham, St. Osyth Priory, Thornbury and Compton Wynyates. At the last some of the chimneys twist and turn in the most fantastic manner, whilst others rely on their plain octagonal shape. The ruined Dower House at Fawsley, Northamptonshire (Plate 28), has a stack reminding us of the much renovated contemporary at Huddington Court, Worcestershire (Plate 44 and Fig. 20).



Stone chimneys of a similar nature rather agitate the skyline of the otherwise severe Barrington Court. What could have actuated all these twisted obelisks with such unusually severe restraint below? At Sandford Orcas there is an interesting stack with an Ionic volute growing from each angle of the single octagonal shaft over the Gatehouse: it is curious that this classical note should be for once so utilised as to result in Gothic character. The later Cotswold chimney is more subdued. It rises from a plain base and turns the smoke shafts diagonally on plan with a moulded capping and a little necking below. Tudor House, Broadway, and Owlpen Manor House are examples of this kind. In Kent and Sussex it was quite usual to build the bases of the chimneys in stone to mid-height and to complete the rest of the stack in diagonal shafts of brickwork. There are examples to be found at Penshurst and Ightham, Kent (Fig. 21), Petworth and Pulborough, Sussex. It will be found that the simplifying process went on gradually until the character of the chimney stack took the more rational form of

a bold square structure with projecting corbelling at the top evincing no sense or desire at all for applied ornament. So the life of the chimney stack may be likened to many other lives—plenty of bubbling chatter in youth and rather more reserve in old age (See Plate 3).

Internally, the Tudor chimney took a more conservative form and, reversing the usual order, grew richer with the years. Initially it was a recessed opening five or six feet in width with a wide gaping flue opening (Fig. 22). The decoration was usually confined to the spandrils of the Tudor four centred flat arch, which was filled as a rule with delicate leaf ornament growing from a shield at the wide end. There is, however, a magnificent fireplace in the Prior's House at Muchelney, which is very rich in stone traceried panels. The jambs were usually moulded in bold relief and some of the base stops are interesting. Later in Elizabethan days, the fireplace, like many other things, came into importance: by that time it was the object of sumptuous display and furnished with figurative work, largely influenced by Classical feeling.

IGHTHAM KENT
(FIG 21)

We have elsewhere touched upon the method of halftimber construction. Wood is a responsive medium and it is said of the mediæval carpenter that no oak was too crooked for adaptation by his fertile skill. The use of the adze had the effect of enriching the surfaces of the posts and beams against the danger of hardness. The charm of adzing sufficed for the plain craftsman, but it did not satisfy the appetite of the carver. Hence, where display was possible, we find carvings, very rich in form and excellent in purpose, adorning these timber buildings. Invariably there was good purpose in the application of carved ornament and, when we remember that carving may express no more than over-weening pride of craft, it

FIG. 22 (*to face page* 50) FIREPLACE AT BROAD CAMPDEN, GLOUCESTERSHIRE

is noteworthy that in Tudor work applied ornament seldom exceeded the limits of strict architectural seemliness. It is a wise maxim in architecture that decoration is always a better servant than master and, true to this, although he occasionally ran a little wild, the carver seems to have been held in due subjection in this old work.

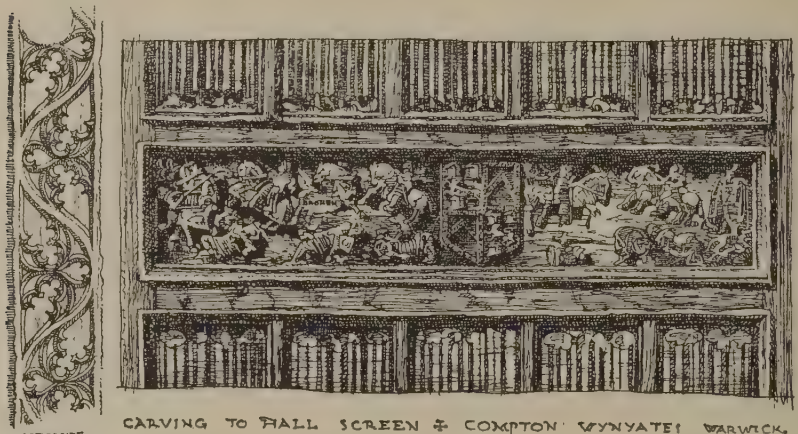
Bargeboards raking the gables were favorite positions for the restless hand of the carver and we find tracery, leaf ornament, rosette and vine pattern all sharply defined among the dark shadows of the verges where the fringed outlines display themselves like icicles. Of the beautiful examples at Ockwells we have spoken. Over a butcher's shop at Burford, Oxon, there are twin gables with richly pierced bargeboards —a strange note in a stone village (Plate 2). Suffolk boasts of many such boards and there are a few left in the other halftimber counties. But practical issues arise here. That the bargeboard well protects all it covers is conclusively shown by the fate which usually attends carving in this position. The hand of time, gentle in weathering as a rule, is stern with delicate shapes and most of these fanciful displays are now rotted and worn. So it transpired that the bargeboard, like the chimney, bowed to the elements and settled down to a staid existence. Simplicity is often a late but welcome guest. The later bargeboard gained in stamina by reliance on broken planes and straightforward mouldings, and good stamina is conducive to long life. The earlier ornate examples, having a delicate constitution, died fairly young, and perhaps after all their epitaph may be written in a cheerful vein; for did not the philosophy of Shakespeare's large-hearted Theseus tell us that in the least may well be the most when "simpleness and duty tender it"?

(FIG 23)

A SERIES OF PANELS IN A WAYSIDE COTTAGE PARTITION NEAR BURY ST EDMUNDS SUFFOLK

In Suffolk are many great corner posts carved with rich delicacy. At Bury St. Edmunds there was once an old Toll house rich in wood carving; it is now a tiny shop where, half covered by stucco, may be found a remarkable corner post, on the shaped head of which is carved

exquisite tracery in minute form (Plate 2) and within are fragments of wainscotting in tiny panels 2¼ inches wide, yet richly cusped! (Fig. 23). What manner of man was this who exercised such rare gifts in the unlikely quarters of a small cottage? The carvings to the beams at Paycocke's fine old House at Coggeshall (Plate 48) are rich in inventive fancy. The floral bandings are running over with gaiety—one tiny little figure may be said to be literally diving into the petal of a flower in sheer abandon. Even the figures on the wide linenfold gates seem



UNDERSIDE OF BEAM PAYCOCKE'S HOUSE COGGESHALL ESSEX 23. 9. 25

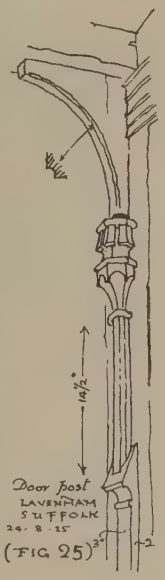
CARVING TO HALL SCREEN ✣ COMPTON WYNYATES WARWICK. 7 9 25

(FIG. 24)

to be in a very good humor, but a more serious note is struck in the geometric bandings and beam carvings which are very rich and beautiful. Surely there is no house so small as this with such diversities of the carver's skill (Fig. 24).

A characteristic Tudor method of enrichment in external timberwork was to form at regular intervals slender upright shafts which were angled into half octagons with projecting bases and caps, the latter forming the springing of quadrant brackets to support the overhang above (Fig. 25). This added much refinement. It is frequent in Suffolk and is found in nearly all early halftimbering. A broad rendering of the same principle is shown in the Evesham example (Fig. 26).

It has been said somewhere that England of this time was more proficient in carpenter's art than in any other—indeed it was called "a nation of carpenters," and there is certainly much to warrant the supposition. The roofs of the great Halls, whilst inclined to excess, were remarkable instances of the wealth of craftsmanship in this ancient trade. They over-run with everything in the Tudor language. The great hammer-beam roofs of Hampton Court and Crosby are numbered among many of these displays. These roofs, supposed to have been based on the great roof span of Westminster Hall, are alive with beams, brackets, frets and "stalactite" pendants, delicately ornamented and moulded. The simpler types of roof truss were an open rendering of the external gables we often see in farmhouses and cottages. There is a good example at the Wool Hall, Lavenham, where the Hall rises boldly to the roof timbers in simple beaming and halftimber walls. In the spandril openings between the broad flying brackets to such roofs, we occasionally find rich inventive displays in geometrical pierced tracery: the trusses of the Hall of the Hospital, Warwick, are fine instances of this decoration where it has refined perpendicular character. At the Commandery, Worcester, the spandrils are more flamboyant with a circular "rose" tracery motive (Fig. 27). The hall beams at Tolleshunt D'Arcy, Essex, have all faces treated differently, in twisted leaf banding, sunk geometric window panels and pointed lancet panels respectively. One of the richest examples of woodcraft in Tudor times is to be found in the cornice at Lyddington Bede, Rutlandshire (Fig. 28).



After tapestries had for so many years graced the walls of the great Halls, it occurred to the inventive mind of the wood-worker that he had a new part to play. Then came the wainscottings or panellings. The best known form is the animated "linenfold," so-called for a rather imagined resemblance to somewhat conventional linen and these "folds" took various forms. At Hampton Court they are very fine, and we

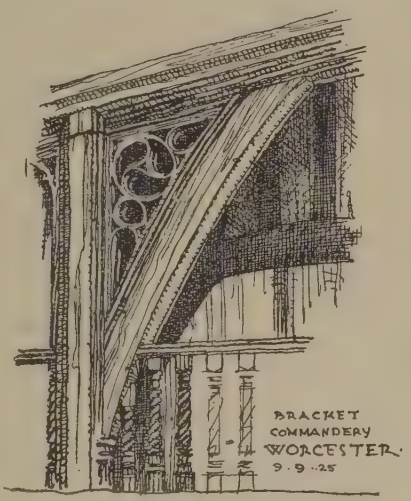
have already spoken of the panelling at Tolleshunt D'Arcy. At Compton Wynyates, the Hall screens contain a very delightful example of carving depicting a veritable battle royal: where it is broken by the ravages of time, it seems almost a part of the "excitement," but it is vigorous decorative work, well set up by the upper and lower "linenfolds" (Fig. 24). There are scattered fragments of interesting Tudor panelling in Strangers' Hall Norwich (now a museum), a house of modest proportions hiding behind a highly sympathetic doorway which alone betrays the old place to the highway. A fine example of vine pattern carving may be found among the many relics of the past in this old building.

(FIG:26)

In dealing with the subject of doors, we continue with the craft of the woodworkers and touch for the first time on the work of the smith. The majority of doors of this period were of the free Gothic character, with four-centred door heads. Where this door head was formed in wood a specially selected oak block was set on the jamb with mason's joints, the outer member carried around in a square and the inner member being shaped to the Tudor arch. The door heads and spandrils were carved in well-known forms, some being enriched as at Pyrton, Oxon (Fig. 29). Sometimes the head, as at Muchelney, was jointed on the first curve, thus slightly recognising the arch principle (Fig. 30). The door of the last is typical: the jambs are deeply cut and descend on to a chamfered stop base cut out of the solid frame, the door itself being formed of four stout oak planks and the joints covered with moulded ribs. The effect is refined and pleasing. The succession of vertical lines is native to the Gothic habit of mind and finds a way into many features.

Doors in the form of panelling are in interesting variety but they lose the spirit of the first type and form horizontals against the conditions

necessary for weathering which the perpendicular jointing happily avoids. The linenfold gates at Paycocke's House, Coggeshall, are very fine and the spandrils lively in leaf ornament. Another perpendicular form of construction relied upon moulded boards, giving rich effect, as at the Commandery, Worcester, but the simpler types were composed of plain boards with stout back ledges. The studding of doors with coach nails was common and a survival from a time when doors were built for resistance against attack. The bold twelve panel door to the Court at Ockwells is studded on the stiles and rails, the nail-heads being more closely spaced at the intersections so as to enrich these points, but the principal entrance door to this house has simple upright studded cover slips. We have already touched upon the early door in the porch at Great Chalfield, with its Tudor headed wicket gate and great bolts.

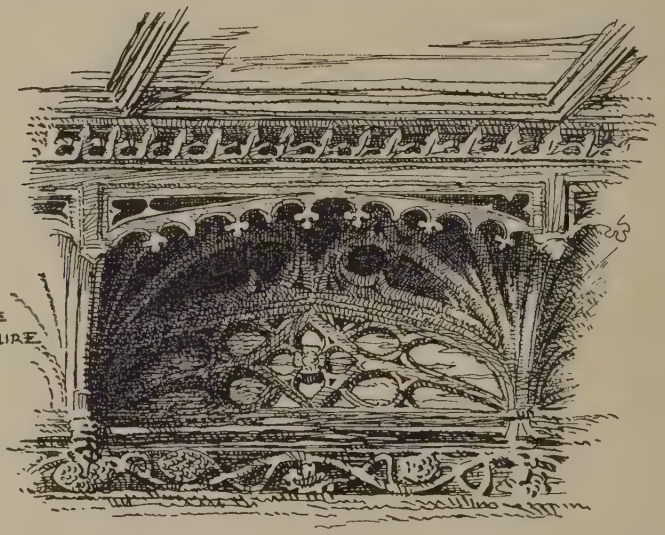


(FIG: 27)

But some of these fine old doors have departed from their original positions. Of their character we know, but not always by the modern replacements we now find. At Lake House the new white painted entrance door is an amazing example of exactly what not to do. It actually assumes pointed form in glazed panels below the four centre arch! At Layer Marney, so highly esteemed in the Tudor world, the modern glass panels to the doors under the great entrance arch are almost incredible.

The smith was called in to busy his mind on strap-hinges, escutcheon plates and handles. The forms are well-known. At Ampney, Gloucestershire, the straps terminate in three arrow head branches or in two simple curls (Plate 9). This is varied at Burford, Oxon, by a pear-shaped, spear-headed terminal (Plate 7). Where we find the original

ironwork, it is usually free and very delightful. Ring-drop handles were common. At Owlpen the one or two left are very pleasing and a back plate on one of the Bedroom doors has a rare mediæval flavor (Plate 9). The handle to the door of the Priest's Cottage, Muchelney, is quite a conundrum in loopings, which appear to be two snakes whose heads meet in the centre (Plate 7). Some of the later hinges were shorter and pleasantly H shaped as at Yaverland and Hengrave (Plate 9). The well-known Norfolk or Suffolk latch may be found in



CORNICE AT LYDDINGTON BEDE HOUSE RUTLANDSHIRE (FIG. 28)

any county and there are examples in the Isle of Wight corresponding exactly to that on a gate at the side of an old Tudor house at Beckington, Somerset.

The art of the plasterer usually finds expression in sheltered and shady quarters, but nowhere is it more emphasised externally than in the Eastern counties. From the primitive "dab and wattle" grew the more precise method of facing between the legs and shoulders of the timber framed buildings. The plasterers invariably brought their mixings of lime and sand flush with the surface of the timbers so that the whole face would be as smooth as possible. In Tudor days they rested

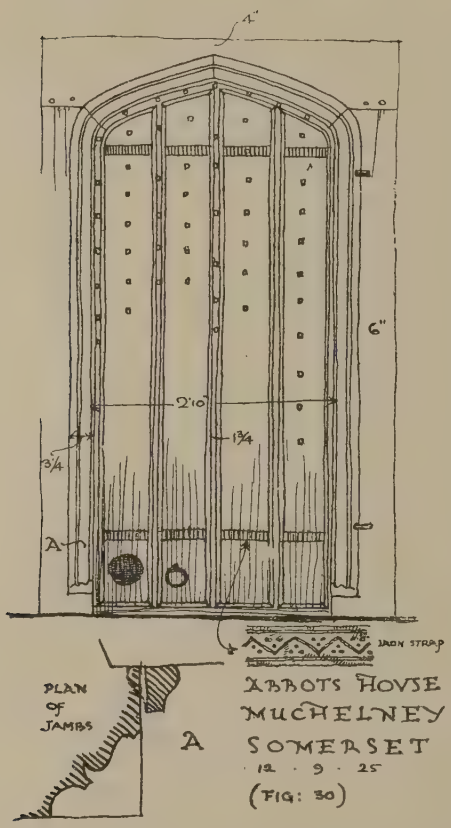
content occasionally to scratch a few trifling lines in the unset plaſter, but it will be intereſting to trace the development following this period of rude simplicity. It was only to be expected that the artisan plaſterer would not lag behind in the application of ornament: firſt came the "scratchings"; waves, ſtaggered arrow points, fish scales and even basket patterns followed. With such harbingers, floral ornament was inevitable. It came in a flood. Not free from Italian influence, the ornamented surfaces became very voluble in relief design. It was called pargetting. Over a little shop at Hadleigh, Suffolk (Fig. 31), are obviously the remains of a helm with rich mantlings, plumage and arms, whilſt below a choice band ornament trims the base line. At Saffron Walden, Essex, two almoſt life size warriors enclose a centre

PYRTON RECTORY
OXFORDSHIRE
OAK HEAD.
(FIG: 29)

medallion, looking very bold and fearless like aerial janitors. The front and side of the well-known cottage, opposite the fine old church at Clare, Suffolk (Plate 49), literally breaks out into an ornamental plaſter rash of leaf and branch device—like the dire result of worrying an architectural itch. It is dated 1473, but ſteady, maſter plaſterer! surely you were mindful of the foundations when you moulded this date.

Later in this development the familiar classic note of fruited swags and figures appeared in profusion, whilſt curious birds filled the blank spaces. There was a friendly facility in the working of this material moſt acceptable to an excellent if not always discriminating range of fancy. In Sparrowe's house at Ipswich, Suffolk, dating from 1567, the fascinating arabesques quaintly depicting the four then-known continents are of bold relief in the early youth of English Classic ornament,

when Gothic was ebbing out (Plate 49). But our interest is inclined to wane at some of these external displays. The sensitive properties of decorative plaster seem to be more at home indoors where the soft light and shade suit it so well, leaving the hardier materials, more naturally fitted for resistance to the elements, to carry on their old-time function.



Though Henry VIII encouraged the visits of Italian plasterers, the English remained—at any rate for a time—a little conservative. The name of Charles Williams, not exactly an Italian name, is coupled with some superb plaster work at Nonsuch and later with the great house of John of Padua at Longleat, Wiltshire. It was natural that the large houses, whose lordly owners could draw from the best in the land, should be embellished with rich decorative plasterwork. Before the Renaissance lavished on ceilings a wealth of ornament, plastic decoration took line, curvilinear, or geometric form in moulded ribs, with subjective ornament such as pendants, bosses, pateræ, Tudor roses, heraldry and Fleur-de-lys, the latter to accentuate or relieve the intersections or termini. The ceilings of the low rooms of the Dolphin Inn, Norwich, mould the ribs in this manner, but they are flatter and in strap form in the coved ceiling at Chastleton House, Oxfordshire (Plate 4). Sometimes the design was formed in

continuous web pattern and at others in a series of applied panels. Not only was the composition well conceived in the artistic sense but also in the practical. The plaster in the projecting ribs was well mixed with cow-hair and stiffly gauged. Laths, at first in stout oak, later became thinner and the plaster was well pressed through. On occasion ornamentation is found on the internal walls, but, although rich houses possess fine examples of Tudor plastic art, it is less prominent as a craft in these early days than at a later time when Classic derivations began to creep into the rich ceilings of Elizabethan and Jacobean houses, and the plasterer was destined to become a prince among craftsmen.

As we turn to the subject of roofing, so many pleasant memories arise that we are constrained to dwell upon this phase of our subject far beyond the limits of our space. But the beautiful character of Tudor roofing needs no introduction: the broad slopes of thatch, the mellowed tiling to be found in Surrey, Sussex or Kent and the delightful stone slates clothing the roofs in the seclusion of the Cotswold and Mendip country, all belong to the lovable things of rural England. Small wonder the walls below them are smiling and happy.

After Gothic vaulting had brought to life the steep pitch of the church roof, the domestic buildings, faithful to their chosen prototype and sensible of climatic conditions, pitched their roofs in much the same manner. Not only did this establish a beautiful character but, incidentally, a most effective means of weather resistance. And it would extend us to find a more vital part in Tudor domestic architecture than that played by the roof and its offspring the gable. To put this to the test, the reader should select suitable plates in our series and completely cover from view the roofs and gables in order to pass judgment on the

lower half. What will remain? In most cases, mass and detail of a purely negative quality, lost in meaning and wanting in purpose. Afterwards, let the reader cover the top half of any scholarly Classic building along the line of any defined horizontal. The antithesis of the last impression will then be taken—the residue will remain quite positive and full of meaning. The very nature of trabeation demands it. That is the diametrical distinction between the two styles. Classic character is born of the strictly disciplined composition of organisms which are complete in themselves. For instance, how often is the column detached as a detail to stand alone as a monument in a public square? How often do we find Classic wall tablets in churches the treatment of which could quite appositely be extended to the framing of doors or windows? Yet alone this treatment is complete and satisfying. But such vitality is apt to ebb from Gothic detail in a solitary state—it must cling or be connected to something else—by nature it is subservient to a composite whole. So the reader may determine the importance of roofing when domestic Gothic is being considered.

Most of us are familiar with the roof coverings of the Tudor period. Thatch was an early form reaching a high state of development in certain localities and the roofs were necessarily steep in pitch. Reeds were gathered, stacked and bound by interwoven hazel-rod lacings on the roofs, whilst considerable ingenuity was displayed in the ridge coverings or hipped ends which were projected, shaped and neatly trimmed after the manner of yew. The effect was generally picturesque and the broad undulating planes agreeable to the spirit of the wall surfaces (Fig. 32). Blending happily with the brick and timber walls in the south-eastern counties, hand-made tiles were laid on the roofs (which were usually pitched at about 50 deg.) and fixed with oaken pegs. They were burnt to pleasing texture so that nowadays these old roofs have vegetated into delightful shades, the best of all perhaps being the black and yellowy-red massing we find on the old farm buildings. It is often amusing to see how our modern roofs, partaking of pseudo old world character, are laid with new tiles which are cunningly burnt so as to appear age-worn and weathered. Still more amusing to note the complete loss of these antique birth-marks as time goes on. Two or

three hundred years of weathering has its own secrets however. If some of the original tilers could now see the roofs they originally conceived with a lively sense of gay colour, they would perhaps be considerably astonished at the present state of their work and possibly more so at the state of our minds in attempting to stamp birth with the impress of age. In the belt of the great strata of limestone reaching from Somerset to Northampton, the cut slates of this easily worked stone were small and contrasted happily with the simple wall surfaces built in similar stone. Of all domestic roof coverings these stone roofs are probably the most delightful, both in weathering and hoary texture. In the north they were of a larger and clumsier character, called slabs, but they denoted the hardier conditions of their surroundings. In the closely timbered structure "Hall-i'-th'-Wood," Lancashire (Page 35), or Moreton Old Hall, Cheshire (Plate 38), the stone roofs are heavy and incongruous compared with the roofs of, say, Westwood (Page 36) or Owlpen (Plate 18) in the west.

It is of great interest to observe how careful the Tudor builders were to use in their roofing stone with stone, tiles with brick and timber, and thatch with anything. Woodlands Manor House, Wiltshire (Page 32), built in stone, loses a good deal of charm by being covered with modern red tiles which displaced the old stone slates some years ago. No such harsh thing as a smooth red tile entered the demesne of the original Lord of the Manor. But loss may lay bare the true measure of gain. This instance is at least useful in demonstrating that these simple

old buildings were highly sensitive in the blending of materials.

The history of lead goes back into the remote ages. It was produced during the Roman occupation of Britain and the remains of the ancient furnaces, we are told, still exist. Had lead failed to appear among the gifts of providence, we cannot conjecture what could have replaced it. The ease of the smelting and purifying—when the profitable process of desilverisation may take place—together with the remarkable attributes of this metal in a finished state, makes it one of the most interesting materials in the world. We may be pardoned for referring to lead discursively on the plea that it is a friendly medium. It seems to possess the quality of a certain pride of service: it is endowed with the virtue of firm constancy which is happily coupled with pliant adaptability — a mingling we may well liken unto certain lovable human traits. Lead may be rolled into sheets, cored into pipes, or cubed into solid shapes. It is the agency by which water is brought to us or is carried away, whilst no modern substitute has surpassed lead in practical value as a damp course. We see great roofs which are dressed with lead: we recall how the leads took wondrous shapes seen from the parapets of Notre Dame, so weathered and beautiful as to appear one with the grey of the neighbouring Seine. We respect lead as one of the parents of pewter which at one time played such an important part in every household. On occasion, we walk on lead in the humble though effective function of protective covering on stair treads. In the great windows of the Cathedrals we find it yet again, bending and twisting without resistance as it is willed to go—this accommodating old friend lead.

The Tudor builders dressed their flats, turrets and louvres in lead with characteristic ingenuity. The turrets remaining at Hampton Court are richly ribbed and even crocketted in lead, whilst Nonsuch and Sheen Palace must have been alive with elaborate leadcraft, for we read of the lavish gilding of lead. The use of this material was extended to the drainage of roofs by lead gutters and pipes which replaced the old drip system. Then came the familiar rainwater heads. Haddon Hall and most of the great houses are rich in them. Following the plastic devices, the ornament to these heads covered the whole range

of decorative work and even "battlements" found a place. The ears or fixing clips were just as choicely decorated. Fine later examples of rainwater heads occur at Canons Ashby, Blickling, Compton Wynyates and at the brick Abbot's hospital, Guildford, Surrey (Plate 8). It occurred to the conservative mind of the leadworker that it would be desirable to collect the rainwater in tanks and as a result richly decorative examples are to be found at many old houses. The decoration on these tanks knew no bounds and took the engaging form of early ceiling patterns.

Active as this leadcraft was in the forms on which we have lightly touched, there still existed another important and more extensive use for the material. In this form, it appeared in every building ranging from cottage to palace, but we will reserve what is to be said in this connection for another chapter.

These rambling notes are hardly the place in which to examine minutely the individual points of construction adopted during this period. Custom as a rule grows from necessity and the late mediæval builders were not usually slow to profit from doubtful experience. This being so, it is singular that there appears to have been a sustained dullness of understanding in the matter of certain ostensible defects the discomforts from which must have been acute. Architects today are often twitted over the soundness of old work as compared with new: yet modern building by-laws could hardly include many of these old time methods. The walls were thick enough to give great charm and generosity to the inside reveals of the windows; often enough, however, these walls were nothing but an outer and inner skin, the cavity being filled with rubbish. Though the binding quality of the mortar requires the old thin bricks to be literally torn apart during demolition, in the same building we may usually look in vain for respectable foundations or damp course. Truly a strange flaw in a record of enterprise and shrewd resourcefulness.

CHAPTER V

THE TUDOR WINDOW

As distinguished from the trabeated Classic method, Gothic architecture, clinging oddly enough to the name applied to it by classical enemies, survives as the most beautiful of the arcuated system of building. Nothing is so fascinating as to trace from the arch and the beam the diverse characters of the two European styles of architecture. One is the scientific employment of small constructional members and the other of large. In that difference of method alone the two styles can be easily recognised in their basic languages. They are as distinct in nature and institution as the slender tapering poplar from the broad spreading oak.

Common to both, the window grew naturally with Gothic whereas in the Grecian originals it had no serious place and did not actually "arrive" until the openings between the columns came to be filled to adapt them to more modern conditions. Thus the window is not in the roots of Classic to the same degree as in Gothic. Take it away from the first, and the loss is not vital: take it away from Gothic and the loss is irreparable. In the latter the window is not only inevitable, but one of the most beautiful features in the development of this style of architecture.

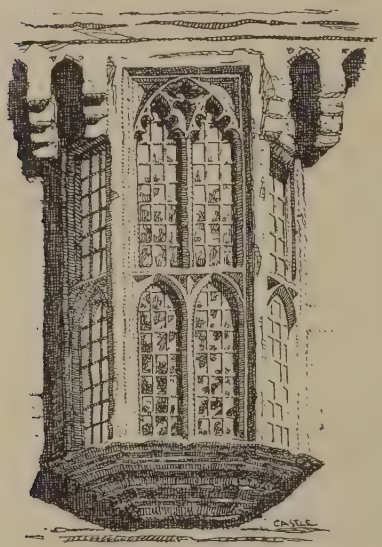
From the long narrow lancet-shaped lights of the Early English, through the larger geometrical forms of the Decorated Period, to the advance of the so-called Perpendicular Period, the window head tended to become flatter or more depressed, until it eventually took form in square-headed openings. Tudor domestic work, coming in the autumn of this evolution, had a large repertory from which to draw. In this period we find windows of the mullion character in all their established forms, from the pointed and traceried two-centred head to the four-centre arch which developed naturally as the vaulted spaces became shallower in pitch. Ultimately flat ceilings settled the issue and we find faint echoes of the dying spirit compressed in the "Tudor" arches at the heads of the mullions of square windows, until they too began to disappear, leaving everything frankly square to grace the undisguised

entry of Classic into the later Elizabethan and early Jacobean windows. So it will be seen that there is no occasion to proceed beyond the window in order to trace accurately the striking changes which befell English domestic architecture.

The pointed arch, found to be one of the essentials of early vaulting, was the seed from which grew the inspiration of the ill-named Gothic. Following the Reformation, we are asked to accept that the style declined under the influence of innovation, wherein dramatic developments from old established principles took place. The depression of the arch ensued in this process and this is given as the sure sign of decadence. But we must not approach such matters from the wrong angle: decay belongs more to the still than to the moving. At one time the church window was indistinguishable from that of the household; it fell into early domestic use much as the mannerisms of a parent will manifest themselves in a young child. But individual character must come with increased intelligence. The pointed window is a constituent of roof vaulting and it can hardly be desirable to keep the window and dispense with the vaulting. Making more rational demands, secular architecture could not retain such a specialised characteristic as the pointed window for any length of time and it is obvious that the first difficulties encountered in the general use of the pointed form arose from the radical difference between household conditions and those of the church. At first the Hall partook of church-like character and the windows were high in elevation, but gradually and surely the very natural desire for greater daylight and a sight of the outer world began to reveal itself in the features of the Tudor household. So this Gothic infant began to toddle all alone and find things out for itself. And if the domestic development of the late mediæval age was too enterprising to be fettered as a slave to ecclesiastical character, yet again architecture is a faithful record of actual fact—for the domination of the church over the people was on the wane.

The structural organisms of the Tudor window are too familiar for any further lengthy description to be necessary. The early households of any importance following the Norman and Plantagenet strongholds, at first a little shy of fenestration, were provided with the traceried

windows of the church and we find bar tracery, cusped foliation, many combinations of geometric form and even free flowing curvilinear forms, gracing the upper or middle sections of the lights. The windows to the Prior's House at Muchelney (Plate 31) are marked by square heads which betray the only tendency towards a domestic character. The upper lights repay a great deal of study even from the ecclesiastical view point, as the tracery motive was never conceived with greater delicacy, whilst the broken spandril sinkings under the transom lights are unusually interesting.

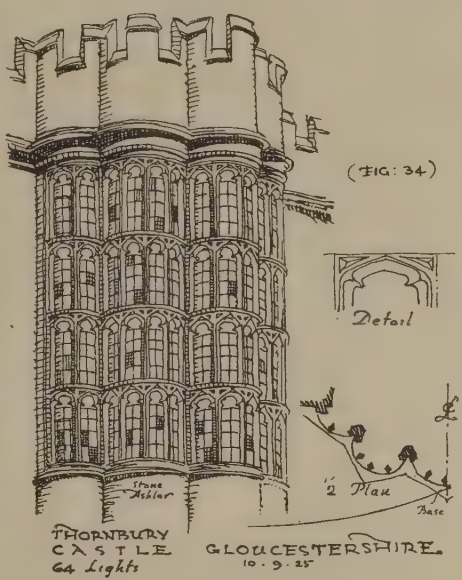


KNOLE · KENT · (FIG 33)
& Bourchier's Gatehouse

Set side by side at South Wraxall Manor House (Plate 25), early pointed windows range with late square openings, thus giving us in a small compass of masonry an illustration of the Tudor domestic window at the beginning and the end of life. In the courtyard of this beautiful Wiltshire house, therefore, we may reflect upon the sharp distinction between the two and observe how the pointed character of the older windows has fled from the later, which unmistakably herald the coming Classic.

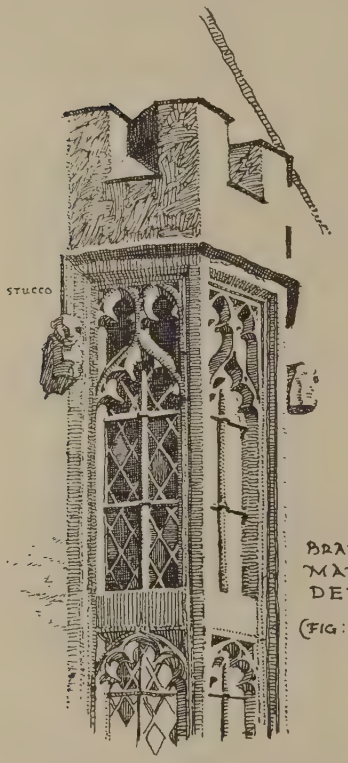
The oriel to the gatehouse is a particularly beautiful example of the kind, the proportions being completely satisfying not only to the window itself, but also to the surrounding planes (Plate 50). There is no hint at the curvilinear and the little arches are sufficiently pointed to accentuate the perpendicular nature of the openings. We feel that the corbelling below, as in the case of the similar oriel at Knole (Fig. 33), is compelled to express itself in a space which is perhaps sufficiently confined to cramp the window rather closely with the flat arch of the gateway. The oriels at Great Chalfield are corbelled more naturally in

Gothic character than the last example. The "buttress" window and, to a lesser degree, the balancing companion speak rather of the innovating mind. Notable in these windows is their complete working out internally and externally, especially in the case of the great chamber oriel (Plate 50), which contains a fan tracery ceiling conceived with great delicacy, though marred to some extent by the curious ribbed pendants breaking the arch crown. It is interesting to note that the heads and transoms of the glazed openings in these Great Chalfield windows omit the cusping which the richness of the rest of the work would lead us to expect. Yet the corbelling and blind panels indulge in cusps of a particularly articulate character. This is repeated to the great Hall bay at Compton Wynyates. It is curious also that in the Chalfield examples the smaller oriel should differ in character from the larger. On close acquaintance, the smaller oriel is less fanciful in feeling throughout, and the arches, being two-centred, are at direct variance with the flatter lintels of the larger (and dare we say, later?) oriel. The richly carved two-storied oriel to the Gatehouse at Cerne Abbas, on the Sherborne-Dorchester road in Dorsetshire, is one of the most beautiful windows ever fashioned by the Tudors. The ornamental detail makes no departure from purely English character and shines with the assiduous devotion of masons who were ardent churchmen.



We find, as time went on, changes from the old fundamentals revealing themselves in the windows of the household. The flat heads did not take long to arrive because they were the outcome of pure common

sense. That the old geometric spirit was still very much alive, however, is indicated by the extension of this principle to the plan. There is a great oriel at Thornbury Castle, Glos, 1515, growing in a series of circular planes—almost resembling cusps on plan—and containing no less than 64 separate light openings to the whole window. The attenuated cusping to the flat arches of this window, which is quite free of the incursion of Classic, is singularly interesting (Fig. 34). Similar in conception of plan is the somewhat bizarre porch oriel at Hengrave (Plate 51), where once again the window heads are content to be severe in a general sumptuous display, bursting with all the lavish ornament which could be compressed into a small area, though on this occasion with marked Classic feeling. Bays of a similar nature to these occur at Windsor Castle and elsewhere, but they do not find their way to our affections so readily as the more restrained examples.

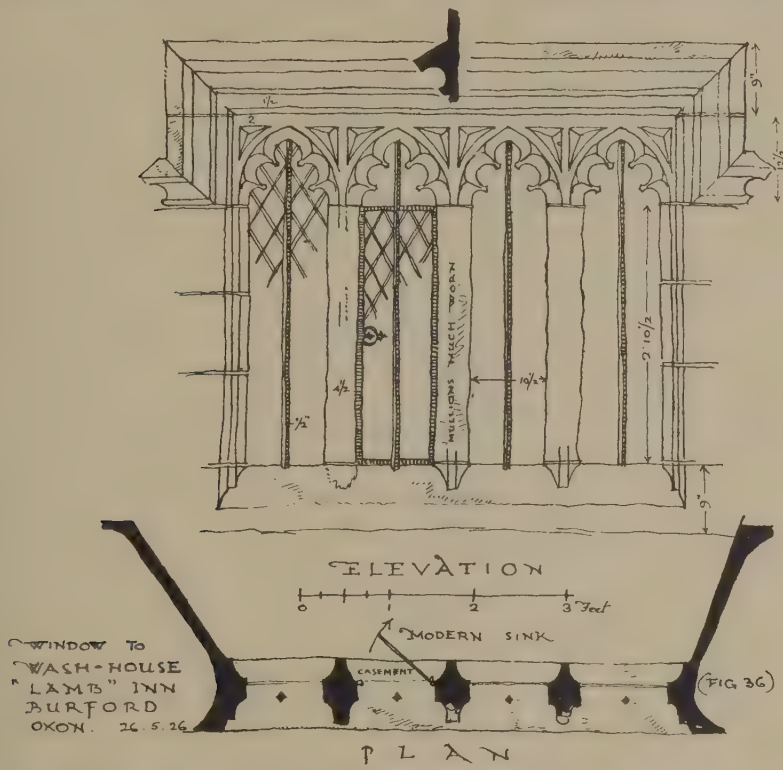


BRADLEY MANOR. DEVON (FIG: 35)

Quite a common form in the richer traceries is the single light opening divided at the head into two panels by an ogee curvilinear. This gives a feeling of flamboyancy, though it is kept in due subjection by the square head. The examples at the Pilgrims' Inn, Glastonbury, and the fascinating little bay at Bradley Manor, Devon (Fig. 35), are identical in this treatment.

The plain so-called Tudor arches are to be found in cases too numerous for mention. We find these among the general assortment of

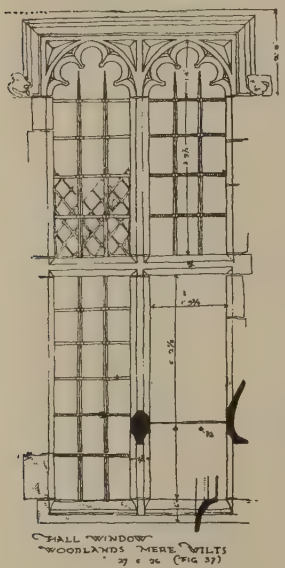
windows at Compton Wynyates, Westwood Manor House and Barrington Court but far more common in the late work are the square headed openings. These may be found almost in complete acceptance in the later Cotswold type. In our series these windows are consistent



in Doughton Manor House (Plate 34), Lake House (Plate 33), Owlpen Manor House (Plate 18), and many others. With these windows the cleavage from the old ecclesiastical type is almost complete, the one faint echo retained being found in the label drip moulding at the head.

The mullion which divides Tudor windows originates from the earliest Gothic windows. In the first domestic windows these were of the concave section true to the original church character. With the rise

of the Renaissance ideals, we find the openings between the mullions growing wider and the convex section taking the place of the hollow. These changes were not actuated by fashion alone. Doubtless the hollow mullion, owing to sharpness of form, had already revealed a certain lack of weather resistance by the time the Elizabethan builders came along, and they revoked the old section in favor of the ogee or bull-nosed moulding which was to go through the Renaissance. The frailty of the original hollow mullion is shown in the badly worn divisions of the beautiful little window at the Lamb Inn, Burford (Fig. 36), which, doing duty over a Kitchen sink, seems to tell of faded glories: perhaps, who knows, it hails from an accommodating stone quarry provided by one of the ravaged monasteries—honest barter for a good yeoman with a little ecclesiastic pride left in him?



The transom came as a natural break. At first it was vested with the usual Gothic accoutrements as at Sutton Place, Surrey, and in many other instances. At this period the ornament was sometimes diminished by the employment of plain Tudor arches in subservience to a much richer head as at the Priest's House, Muchelney (Plate 52). At Woodlands, Wilts, the transom is perfectly plain, content, but for the top weathering, to follow the section of the mullions (Fig. 37). These were usually four to five inches wide and the jambs grew either from a plain extra member as at Muchelney, or from a rich hollow as at South Wraxall.

The use of wood in windows did not mark any falling away of ornamentation in the early stages. The Carpenter seemed quite content to follow, with a shade more delicacy, much as the Mason dictated. The oak fenestration at Ockwells (Plate 53) alone is sufficient to indicate the beautiful work of the wood carver in the window of this period.

The window openings, at first from seven to twelve inches wide, fitted with a stout guard bar set diagonally on plan, widened as time went on; the later examples at Knole, Kirby and Aston Hall even exceed one foot six inches. The cottage windows generally measured about twelve to thirteen inches in width. There were no such restrictions to govern the heights of clear openings. Thus we find some five feet high and others as dwarfed to two feet six or even two feet. The long proportions which found much early favor have some affinity with Gothic character, the effect of which is generally dispelled by squareness. It would have been melancholy to the Tudor mind to leave the upper transom lights less in height than in width, as we find in some of the modern interpretations. Strict proportion was a law in the middle ages about which there apparently existed little diversity of opinion; and in that fact, perhaps more than in articulate detail, lies in a large measure the secret which claims for this work a greater hold on our present day attentions.

In Elizabethan times, when fortification became obsolete, "window-madness" amplified the glazed spaces to an inordinate degree. This led to a lightness of form and change of character from the sturdier Tudor types. Windows widened as the spread of fashion took effect. Hardwick Hall is alive with fenestration, whilst the bastard examples of Kirby and Wollaton, the last of which must have been inspired by a desire for sheer frightfulness, exhibit much the same prodigality of glazing. But the robust character of the earlier examples was lost in the process, for the window, however important it may appear, is after all a subsidiary feature, which, beyond natural boundaries, has a tendency to destroy the constructional elements to which fine architecture is inevitably bound.

Oriel windows built of oak in this period were usually shallow so as to break the wall surfaces but gently. There is quite a standardisation in this type of bay in East Anglia. A bay at Wisbech in Cambridgeshire, for instance, is almost identical in every detail with one in the Guildhall at Lavenham, Suffolk. This feature is varied at Ipswich by transom and wing lights, but the form is much the same. The plan of this type of window takes a slightly altered form at Coggeshall, Essex,

where the sides, instead of being canted, are square and the projection less. These windows are suspended on curved brackets at the foot of each mullion and those on each floor correspond, except that the lower windows are fitted with transoms. Among the delightful old houses at East Hagbourne, Berkshire (Plate 1), we may find a few of these projecting windows. At Wingham, Kent (Plate 5), there is a very beautiful window richly carved in Gothic cusping, suggesting that at one time the feature was more frequently found in the county. There is another such delicate window in a cottage skirting the main London road at Newport, Essex. Unfortunately weather resistance is not one of the attributes of wood when worked in the minute forms demanded by the delicacies of tracery carving. Hence many beautiful examples must long since have rotted away to give place to some of the parvenu windows we find fitted to old timber buildings in these days. There is nothing of particular note in the square wooden frames that subsequently came into general service and indeed it might be truly said that, except for a certain lightness and simplicity of form, wood framing to windows followed the general course taken by stone, even to the mason jointing of the heads. By the time the fine oriels of Sparrowe's House at Ipswich (Plate 49) were framed together, the Gothic spirit had fled and it is interesting to compare these windows with earlier examples in our series.

The work of the artisan builder in the Tudor period, which for general purposes may be said to have extended for about two hundred years from 1450 to 1650, freely employing stone brick or timber according to locality, assumed a variety of expressions. So different are the constructional arguments of the stone house to those of the half-timber examples that in many respects they might well belong to different peoples. But we may be sure of at least one common constituent in each and all of them, whether it be a cottage, manor house, or great palace. It was the leaded window.

Obviously the result of a glazing exigency, there is withal something about the leaded window which is inevitable. It ought to be dead, amongst the relics of the faded past, but somehow or other it fastens itself on our affections as something very delightful and sympathetic.

If we remove it from between the mullions and fit the whole space with one sheet of glass, all the life and soul seems to disappear immediately. If there is tracery, it becomes forlorn and melancholy; if there is happy texture in the walls, the plain undivided windows stare at us like dead eyes and to claim that the Tudor window owes any permanence of existence more to the leaded light than to any other feature hardly exceeds the boundary of plain truth. When we are building our houses today, if we have thought fit to furnish our window openings with leaded divisions, the black holes of the openings, before they are fitted, are curiously unsatisfactory; when the leads take their places, the elevations seem to take a new lease of life.

Stone walls are peculiarly grateful for lead latticing of windows. The bare mullions of the ruins at Cowdray, Sussex, leave us a little reluctant to respond to the claims of these fine windows and wall spaces: this is because of a very winning absentee necessary to give quality and articulation to these great surfaces. Yet, as with most of these old-world features, practical necessity alone caused leaded glazing to come to life. We wonder what effect unrestricted glazing would have had on the mind of the mediæval builder. Though judging him to be much freer of sentiment than we are today—or at any rate of the same kind of sentiment—it is difficult to believe he would have been satisfied with large sheets of glass, any more than he was with the plain panels of wood when he could "linenfold" them. One thing is perfectly certain: he devised his lead glass divisions very perfectly.

The general treatment of leaded glazing took the form of oblong or diamond shaped divisions. The cames or dividing leads were seldom more than a quarter of an inch wide and the proportions of the glass regulated by the window opening. The secrets of successful leading in old work therefore are not discovered by measuring individual panes, but rather by measuring the opening and sensing the spirit of the sub-divisions. The imperfections of the early glass added a great deal of charm and quality to the window, not only in color, but in the unequal catching of external lights. These yeomen builders, however, had no sense of arriving at their effects by uneven leading such as we occasionally see adopted to capture the old freehand spirit in new

work; to their eye these crooked lines would have indicated faulty work, which would have been promptly condemned. That also is the fate due to it today. If we cannot check a disposition to let time take care of crookedness, we should confine our attentions to rock gardens.

Fanciful forms were of course destined to take their place in leaded windows, quite apart from stained glass. Sometimes they covered the whole window as at Bramhall and Moreton Old Hall, Cheshire, and the Priory at Montacute, Somersetshire, in reticulated design; at others they were confined to the head with the lower portion completed in squares as at Dunster, Somerset (Plate 6). Broadway too boasts of lead latticing of her own. The conventional patterns speak for themselves and of the vigorous energy of an age which was for ever questioning, for ever essaying and, if we mistake not, generally making work an infinite pleasure.

(FIG. 38)

WINDOW AT WELLS SOMERSET

27. 5. 26

Whatever may be said of the virtues of the essential features of Tudor domestic building, adequate ventilation was certainly not one of them. In these days, when we prepare our window details, if we do not provide for something like half or more of them to open, we begin to be apprehensive over the lack of fresh air. In early Tudor buildings there were no such sensitive anxieties. If any windows opened at all, which, as in the cases of the Hall bays at Compton Wynyates and Crosby Hall, was initially not deemed to be absolutely imperative, a small part only was divided off for the purpose. Then the service of the smith was requisitioned to beat out a flat strip frame of iron to the overall size determined on: this was pierced with holes to accommodate the fixing of the lead glass and was beaten out into sheaths or loop sockets to fit over the pin pivots which were let into the masonry with lead dowels. The whole operation

was then completed by dropping the sockets over the pivot pins so that the casement could be easily lifted off for cleaning. A very crude undertaking, yet in the early days common to all from the smallest dwelling to the stateliest college.

Though it did not develop beyond the flat strip about one-and-a-half inches wide the metal casement was more frequently used as time went on. In a range, the openings lights became busier, sometimes occupying the whole height and frequently leaving two panels or so fixed at the top, as in the oriels to the George Inn, Norton St. Philip (Plate 46), or arranged to clear the tracery as at Mells (Fig. 38). In the renovations which naturally took place in more recent years, most of the old time-serving metal casements have called for renewal since the plain flat bar proved not only to be much rusted and eaten away, but imperfect in weather resistance. Some of the old cottage casements have stood up bravely enough through all these years, but more of them have been replaced where funds have allowed. In Surrey and Sussex it is a rare pleasure to find the original casement still in the lists of service, but in East Anglia and in the Cotswold country they are more plentifully distributed, some of them even tied up with string, admitting of permanent ventilation along each of their shutting edges and some of them, complete with fitting, riding with little certainty on a worn-out drooping quadrant stay.

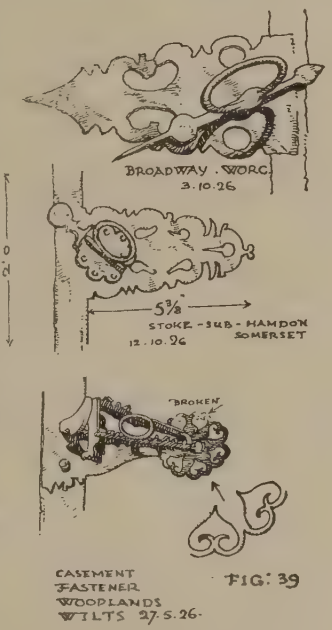


FIG. 39

If we can find no useful words beyond this description of a casement poor in comparison with the efficient weather-resisting sections manufactured today, the fittings and fastenings which adorned them provide a great deal more interest. The smith had little opportunity for the

display of his proud skill in the handicraft of the plain iron frame, but when he busied himself with the fitting it was quite another matter.

The evolution of the conventional form of back plate, shown in the several types in Plates 7, 8 and 9 and Fig. 39, is of great interest. The first types of spring catches usually revealed a fascinating edge treatment often a trifle busier on the bottom edge than the top, as at Gayford, Northants (Plate 7), Tewkesbury and Lavenham, that at the latter developing quite a tail. The spear-head terminal finish has affinity with the old lance-heads and grips the Gothic character to perfection. The later fittings to the casements at Hadleigh (Plate 8), which shut on each other like French Doors, are quite unique, the more so having regard to the fact that they are fitted to a window at the rear of cottages, looking out on to back quarters which are by no means edifying. The back plates are remarkable. A smith of distinction! Beautiful little fittings may be found at Huddington Court, Worcestershire, and at Woodlands, Wiltshire, but it is probable that these fittings, though old, are not all native to their present headquarters. Living in old houses creates a keen appetite for adding sympathetic fragments. The upright spring bar type had many forms; the one at Hardwick, Norfolk (Plate 8), is interesting because it does not rely on the usual back plate, but retains complete upright character. Plain pierced backplates are occasionally found. The one shown at an Inn at Chacombe, Oxon, is marked "I.M.N. 1662." On the same Plate is shown a backplate at Campden, the square edges of which rely on internal piercings to create animation.

In these tiny glimpses of the old smithy's character it is significant that he did not, by favoring the larger houses, show any falling away of inspiration when the cottage window had to be considered. Indeed, generally speaking we have found better examples in the humbler dwellings than in the well-known larger houses. Renovations may be answerable for this, but we can hardly conceive a more beautiful piece of work than the fittings to a roadside cottage at Nayland, Suffolk (Plate 8). Yet some of the fine windows of the larger houses are devoid of interest in their plain turnbuckle fittings.

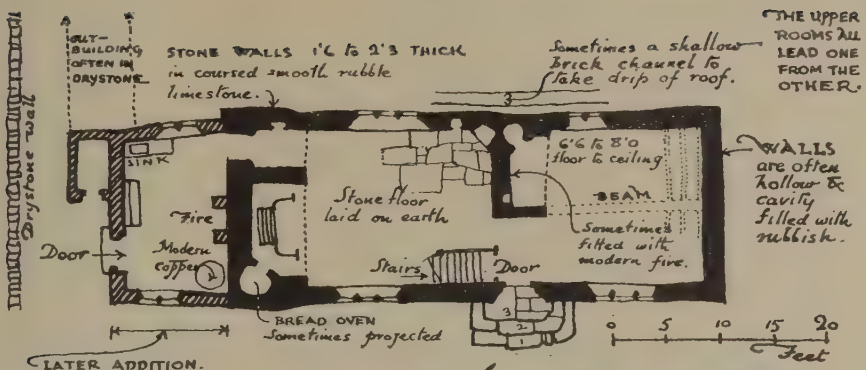
The advent of the turnbuckle, not to lift the spring as of yore, but to fasten the whole casement, is shown in our examples. The backplate was often formed by twisted scrolls growing from the stay bar as at Glastonbury, Somerset, and Berkeley, Gloucestershire (Plate 7), but the treatment was usually too light in character to withstand the damage of constant usage. Against the light, however, these forms are often more pleasing and truer to the glass character than some of the heavier plates.

The spring-quadrant, which held the casement stationary in any position, was furnished with the liveliest scrolls. At a roadside cottage, Muchelney village, Somerset, the closest scrolling is contrived in three-and-a-quarter inches. At Tintinhull, not far away, scrolled quadrants are fitted to the later additions of a fine old house, but these volutes are a little overdone in scale compared with the delicate Muchelney example (Plate 7). Scrolls often took form on the stay handles on the bottom flange of the casement and a common arrangement was to hole this to receive a plain cabin-hook which held the casement open. But the happy spring-quadrant is much closer to our affections.

The illustrations in our plates will tell the story of the old casement fittings. The smith must have been a highly estimable fellow and we can well imagine him humming the roundelays of the period whilst he hammered these ingenious contrivances. No dull dog this, but a man of infinite character: the build of man who would curse the providences for making the working day so short. Whence came his fertile powers of design? Perhaps an answer to this question may be found in the odd little chevroned edges of the lance heads, armorial suits and gauntlets of the middle ages.

We have spoken at some length of the iron casement and its companion the leaded window, because they are concomitants of the Tudor home. Of all the features common to this work, they alone cannot be displaced without throwing overboard the whole choice of domestic Gothic. These inseparable partners speak a sensitive language on which we do well to set a high value, for they lend a vitality and sparkle to the home window even to our own time. We are quite content to

lag behind with the leaded window, not because it is so closely associated with architectural traditions, but because it happens to be something extremely charming.


SALT-BUILDING OFTEN IN DRYSTONE
STONE WALLS 1'6 to 2'3 THICK in coursed smooth rubble limestone.
Sometimes a shallow brick channel to take drip of roof.
THE UPPER ROOMS ALL LEAD ONE FROM THE OTHER.
Drystone wall
SINK
Fire
Door
Modern copper
Stone floor laid on earth
6'6 to 8'0 floor to ceiling
BEAM
Sometimes filled with modern fire.
WALLS are often hollow & cavity filled with rubbish.
Stairs
Door
BREAD OVEN Sometimes projected
0 5 10 15 20 Feet
LATER ADDITION. Sometimes modern and out of keeping.

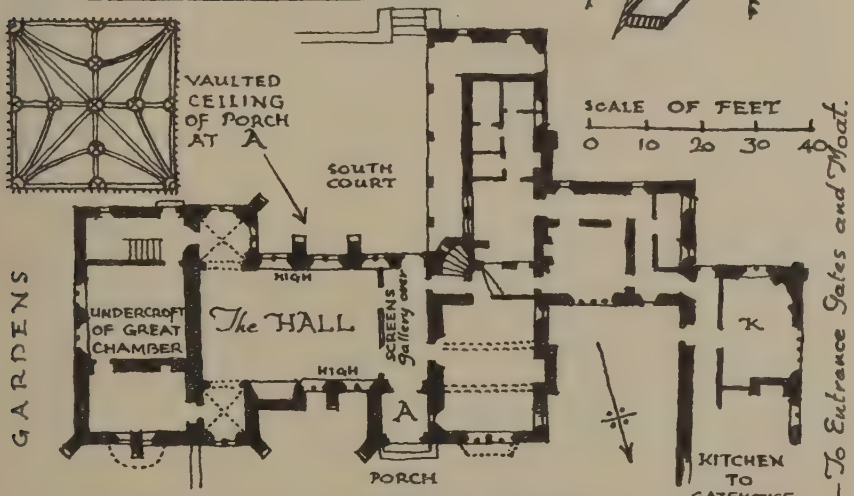
TYPICAL PLAN TO STONE COTTAGES
Much the same to brick and timber but with lighter walls. Walls built off surface of ground. with no damp course.

FLOOR TIMBER MARKINGS

V XIII ✠ ✠ △ T

inscribed by chisel on the sides of joists etc for guidance in fixing.

Type of V-shaped wood gutter in Surrey.



GROUND FLOOR SKETCH PLAN OF GREAT CHALFIELD MANOR HOUSE.

CASTLE

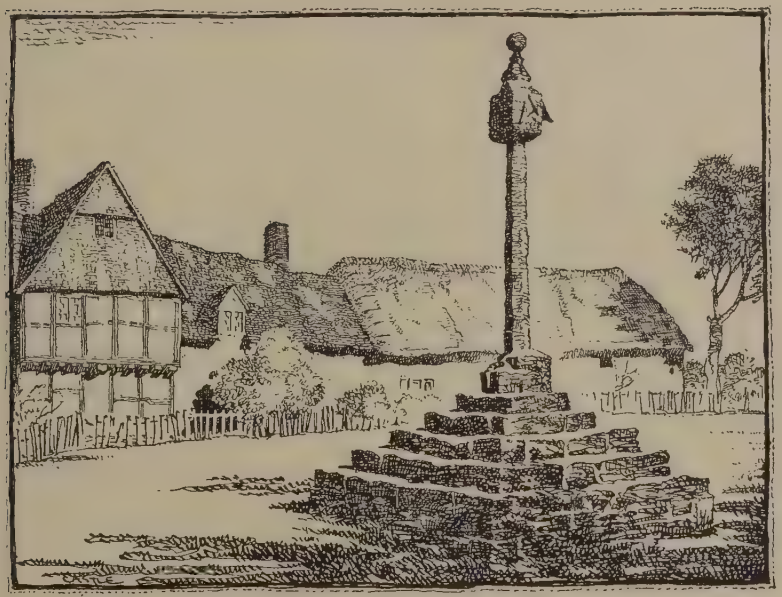
EXAMPLES OF PLANNING AND VARIOUS NOTES

CHAPTER VI

CONCLUSION

DESCRIPTIVE notes, far more illuminating and instructive than these, often suffer the fate of remaining among those things which are ever going to be read but never are—a sort of grey relief to the illustrations. But to those whose patience and generosity have lent a kindly understanding to what is garnered in these brief references, we have endeavored to present a general impression of the domestic work of the late middle ages. From the architecture of this period one great moral is to be drawn: it was well done. True, there are faults which even the generous weathering of centuries cannot disguise, but they are rare enough to accentuate the uniform depth of feeling and excellent grace which consistently attended these early examples. These happy virtues sprang from a seemingly natural instinct for the combination of beauty with fitness and this in a bygone age when our modern resources were unknown and few could read or write. Though we have dwelt upon intrinsic detail as the anatomy of our subject, it is hardly from such individual accents we should seek to gain inspiration. How often in life are we too abstracted to sense exact words when they fall on our ears from a voice which lends a warmth of good cheer to our spirits? Perhaps it is much the same with these old-world buildings. They cannot tell us who their authors were--of the habits and inclinations of the men who set up such pleasing shapes and proportions to survive through the years to our own time. But we may be sure that they were men of fine calibre and excellent fancy who built in quiet pride, not alone for themselves, but for all time. In the texture of these age-worn surfaces we seem to trace something more intensely human than the evidence of good brainstuff. We seem to trace the unmistakable signs of good heart and happy devotion. And the sun shines on the stiffest task when these agreeable messmates lend a hand.

AT DOUGHTON. GLOUCESTERSHIRE



AT E HAGBOURNE. BERKS.

PLATE I

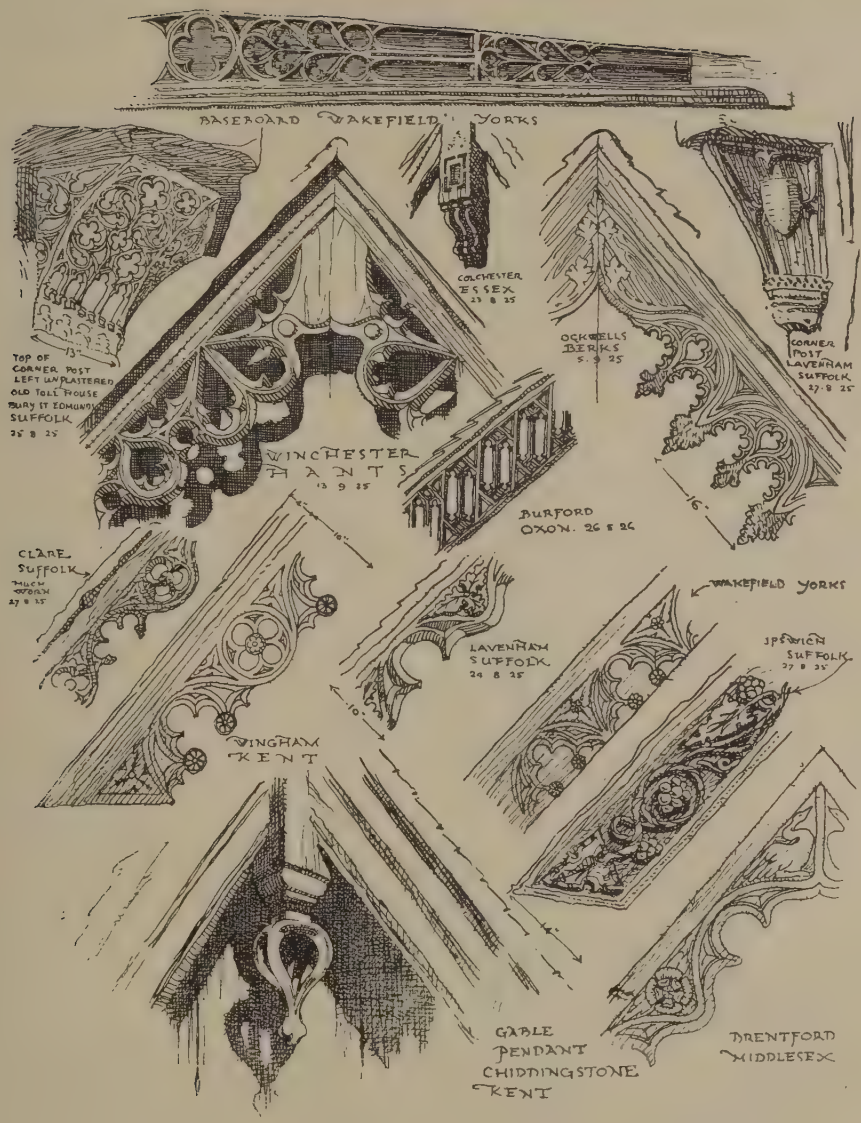

BASEBOARD WAKEFIELD YORKS
COLCHESTER ESSEX 23 8 25
OCKWELLS BERKS 5.9.25
CORNER POST LAVENHAM SUFFOLK 27.8.25
TOP OF CORNER POST LEFT UNPLASTERED OLD TOLL HOUSE BURY ST EDMUNDS SUFFOLK 25 8 25
WINCHESTER HANTS 13 9 25
BURFORD OXON. 26 8 25
CLARE SUFFOLK
WAKEFIELD YORKS
LAVENHAM SUFFOLK 24 8 25
IPSWICH SUFFOLK 27 8 25
WINGHAM KENT
GABLE PENDANT CHIDDINGSTONE KENT
BRENTFORD MIDDLESEX

PLATE 2

BARGEBOARD DETAILS

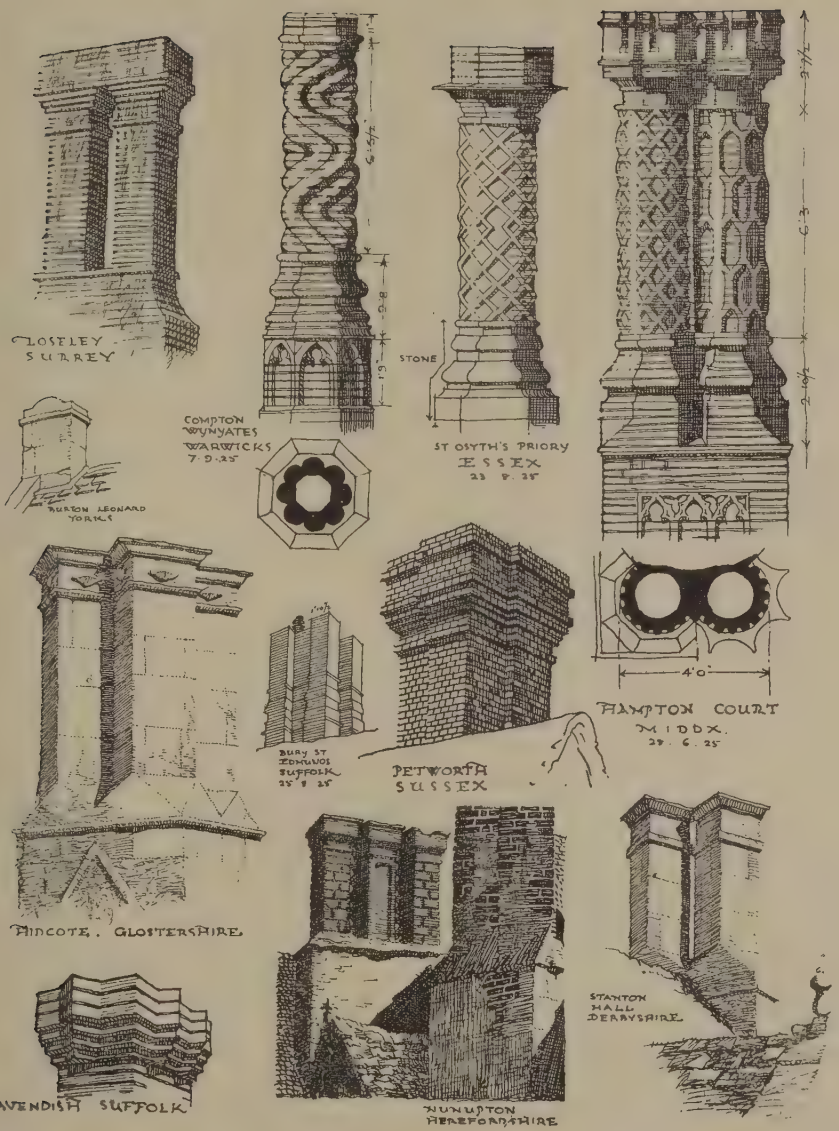
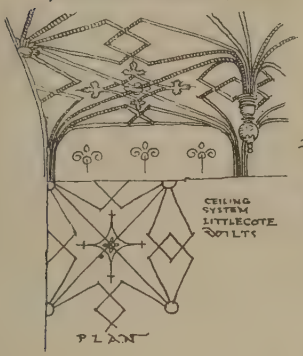
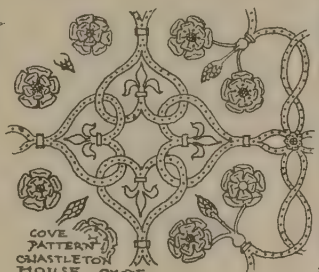


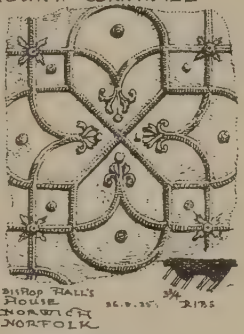
PLATE 3

CHIMNEY DETAILS

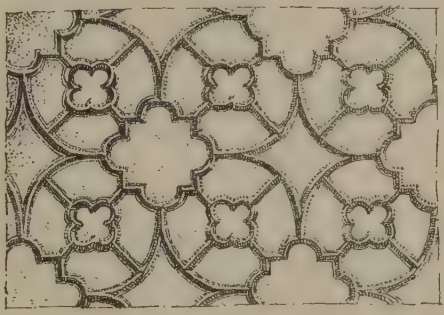
PLASTER FRIEZE, "BULL BAITING" ST MICHAEL'S MOUNT CORNWALL



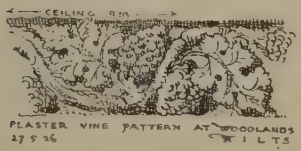




CEILING PANEL. STANTON GLOS:



CEILING TO GALLERY. HATFIELD. HERTS.



SOME PLASTER DETAILS.

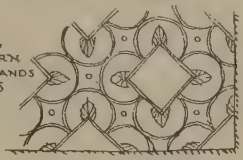


PLATE 4

PLASTER DETAILS

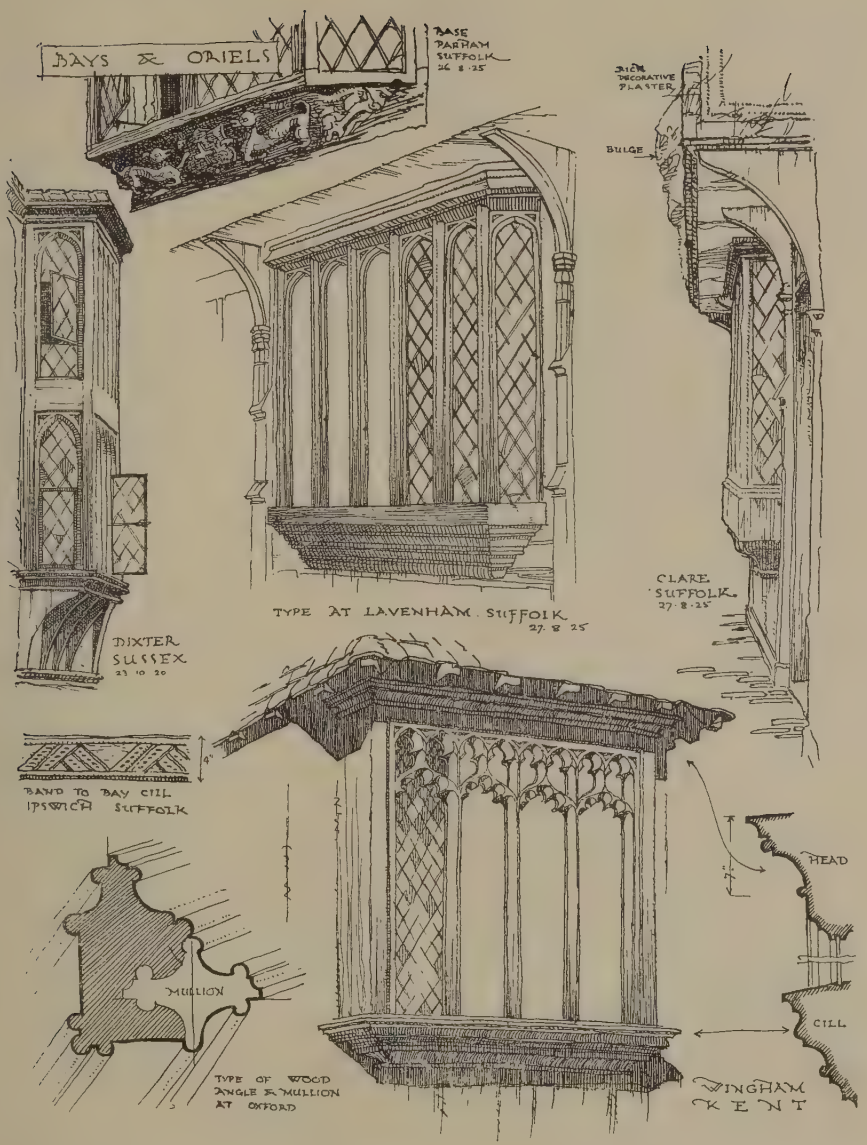


PLATE 5

DETAILS OF ORIELS

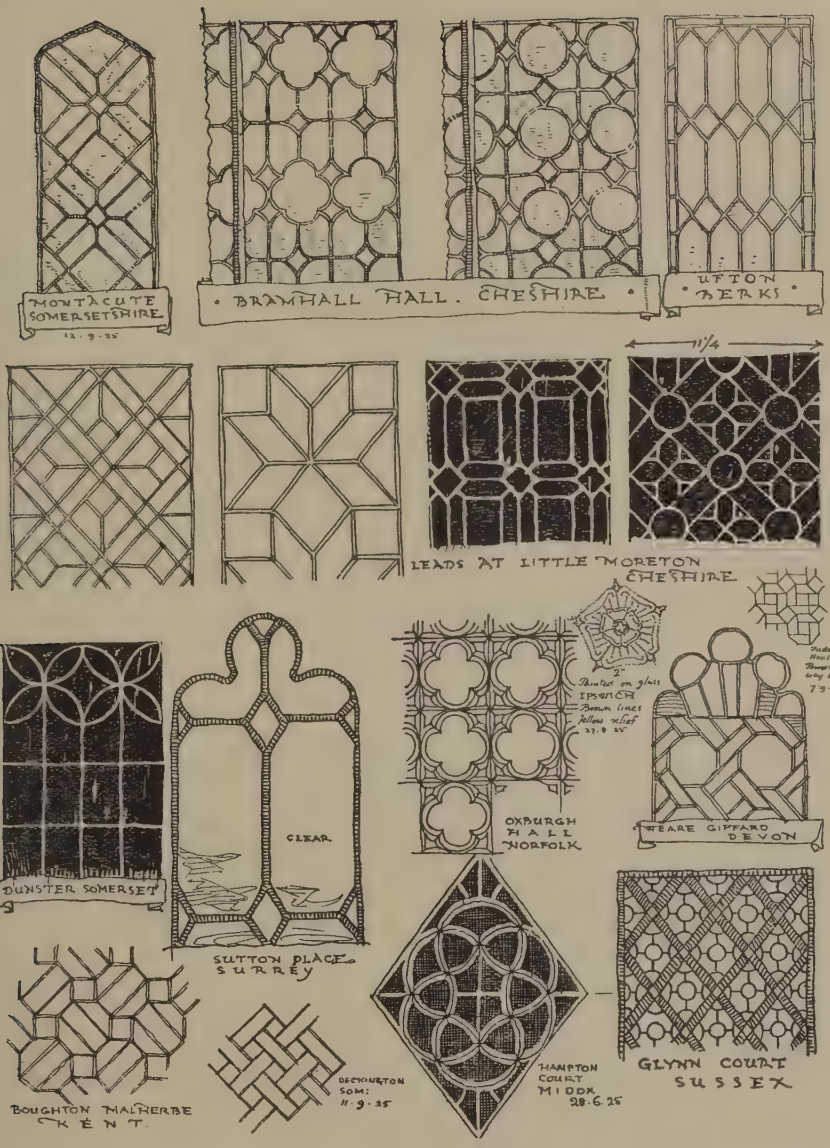


PLATE 6

DETAILS OF LEADED GLASS

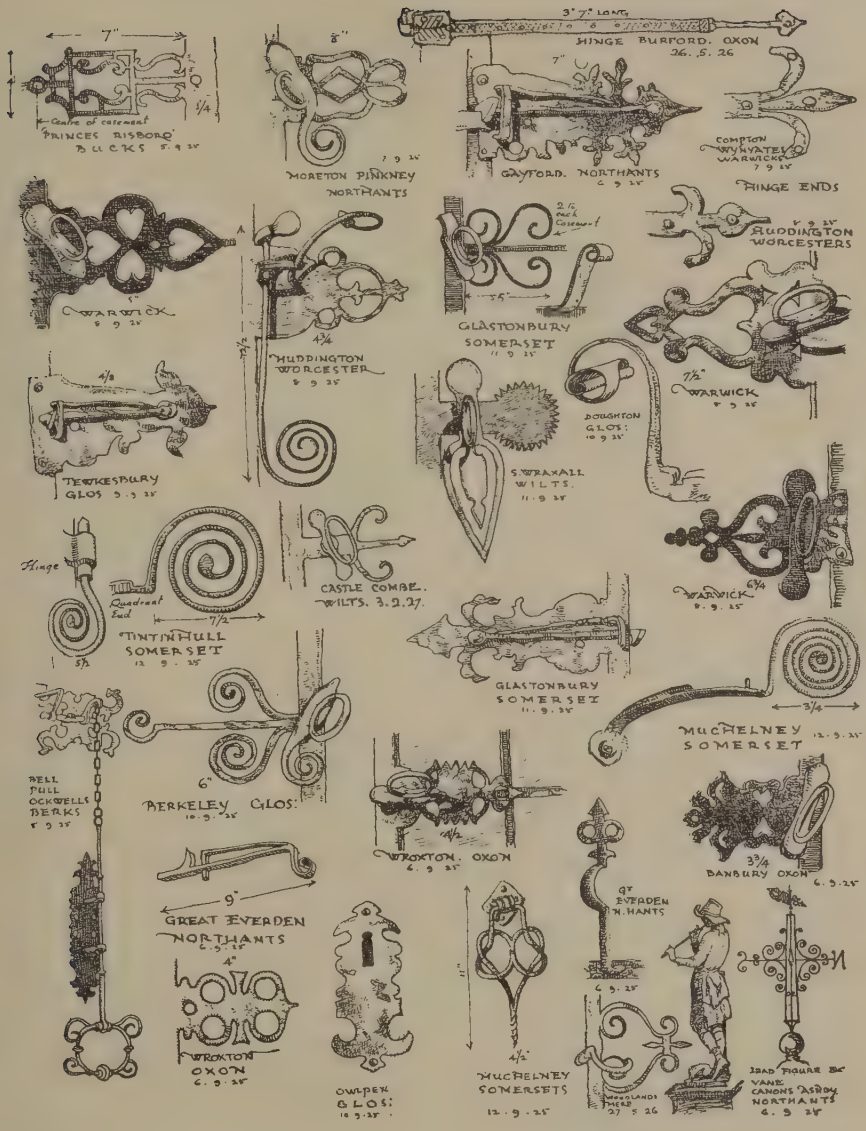


PLATE 7

WROUGHT IRON FITTINGS

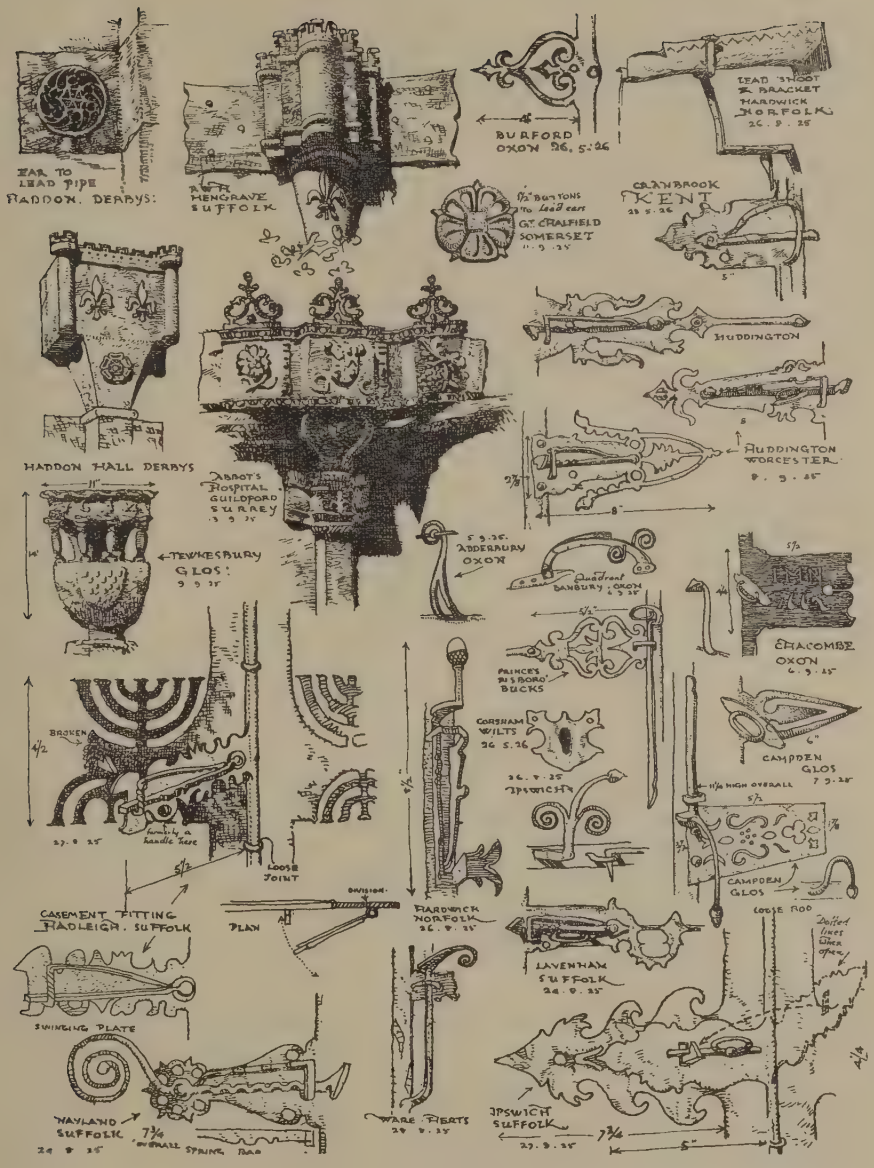

EAR TO LEAD PIPE HADDON. DERBYS:
BURFORD OXON 26. 5. 26
LEAD SPOUT & BRACKET HARDWICK NORFOLK 26. 9. 25
CRANBROOK KENT 25 5. 26
HADDON HALL DERBYS
HUDDINGTON
HUDDINGTON WORCESTER. 9. 5. 25
ABBOTS HOSPITAL GUILDFORD SURREY
TEWKESBURY GLOS: 9 5 25
ADDERBURY OXON
CHACOMBE OXON 6. 5. 25
CAMPDEN GLOS
CASEMENT FITTING HADLEIGH. SUFFOLK
PLAN
HARDWICK NORFOLK 26. 9. 25
LAVENHAM SUFFOLK 24. 9. 25
WAYLAND SUFFOLK
WARE HERTS 29 9. 25
IPSWICH SUFFOLK 29. 9. 25

PLATE 8 WROUGHT IRON FITTINGS INCLUDING LEADWORK

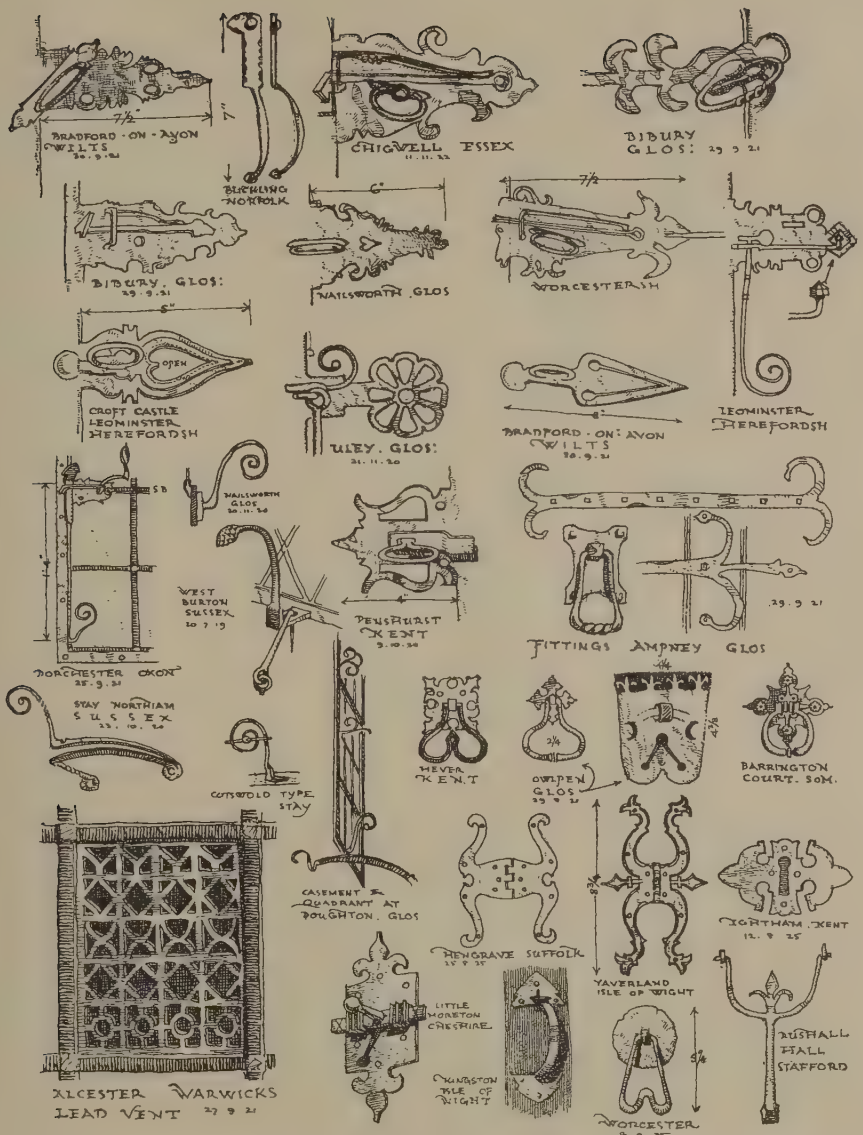


PLATE 9 WROUGHT IRON FITTINGS INCLUDING LEADWORK

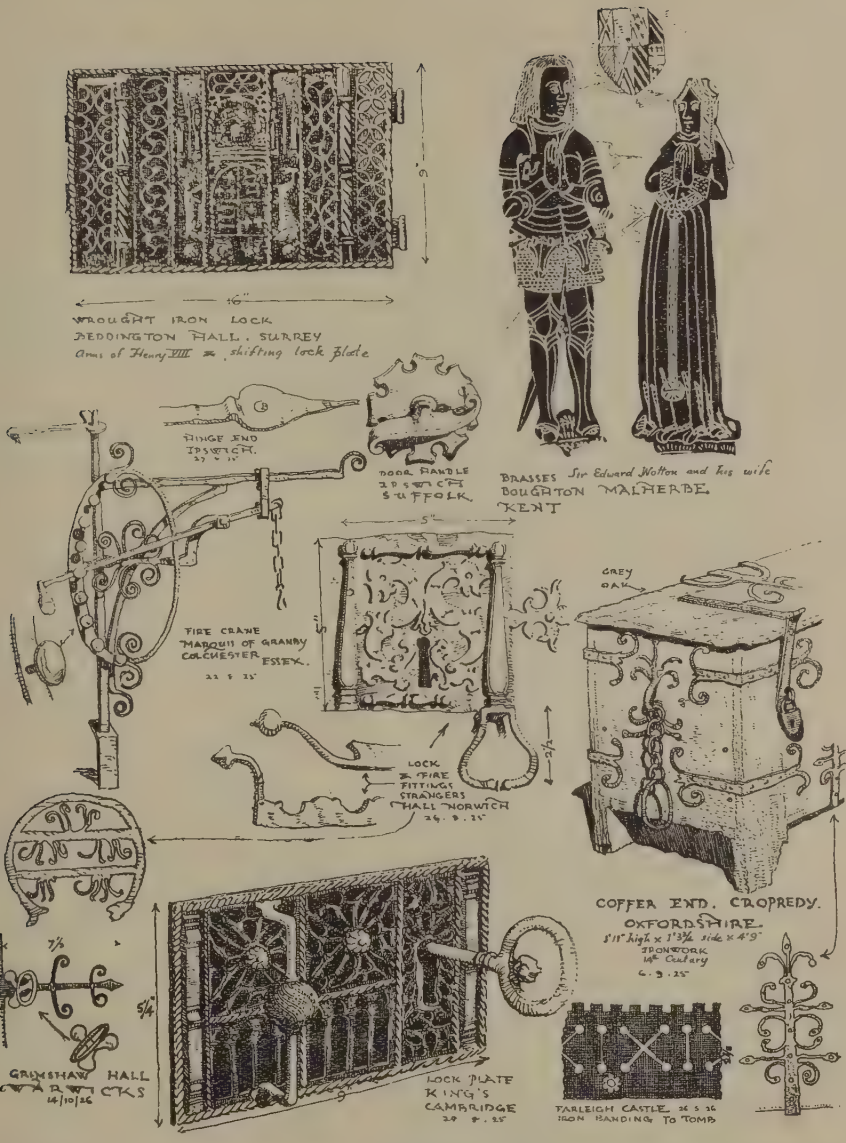


PLATE 10 GENERAL DECORATIVE METALWORK

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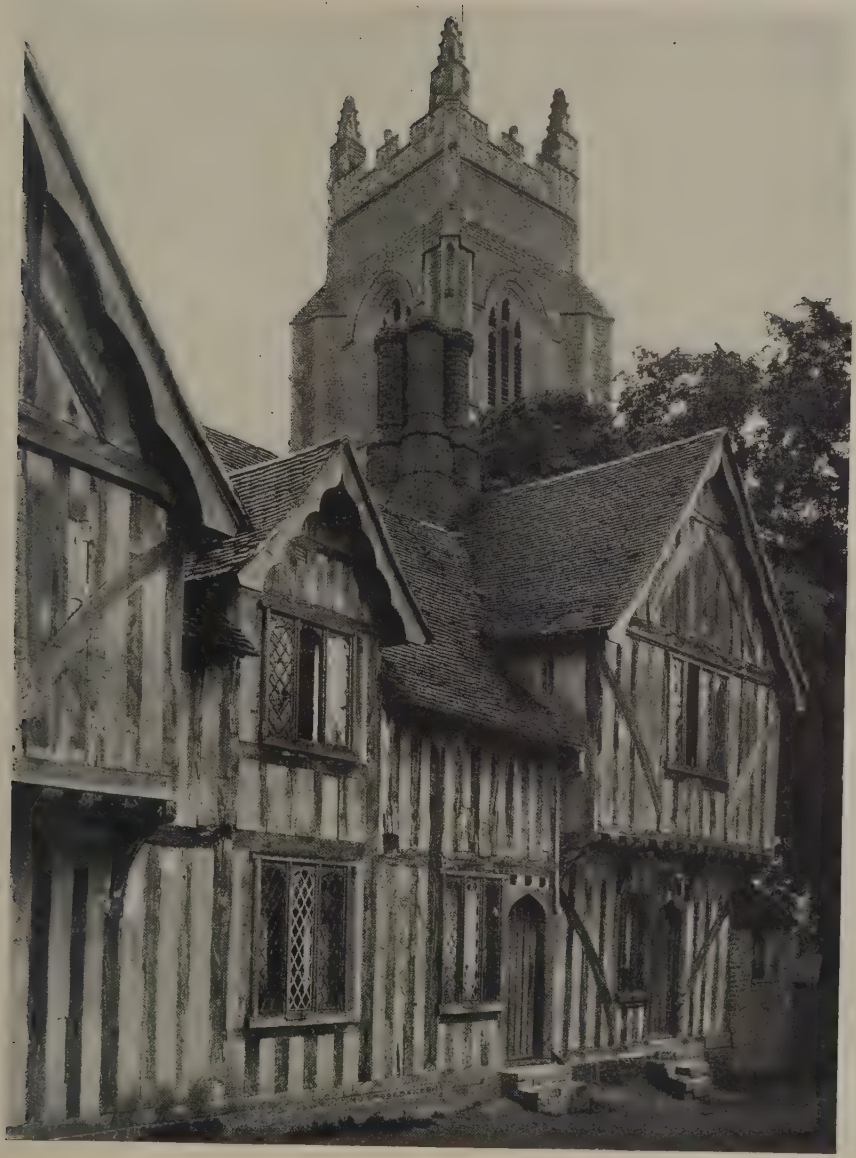
AT PATTENDEN, KENT



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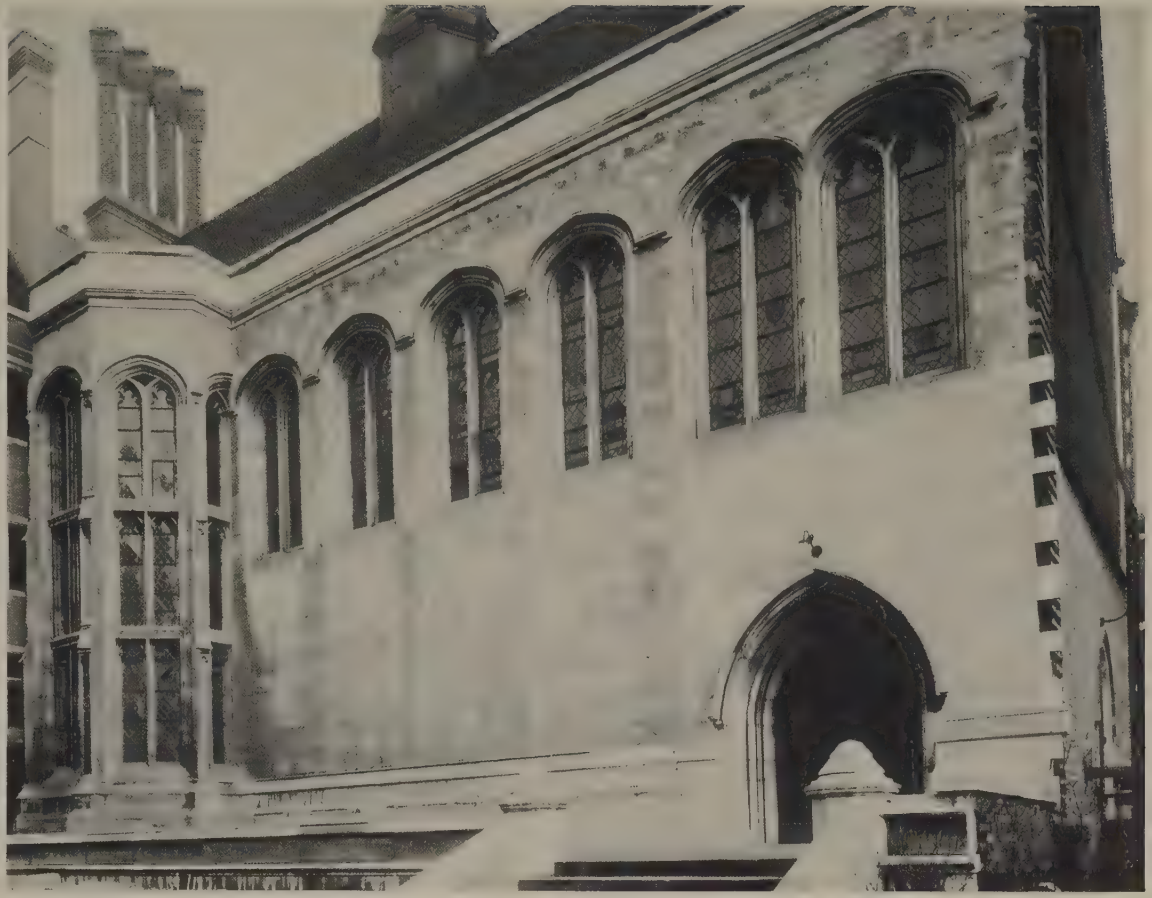

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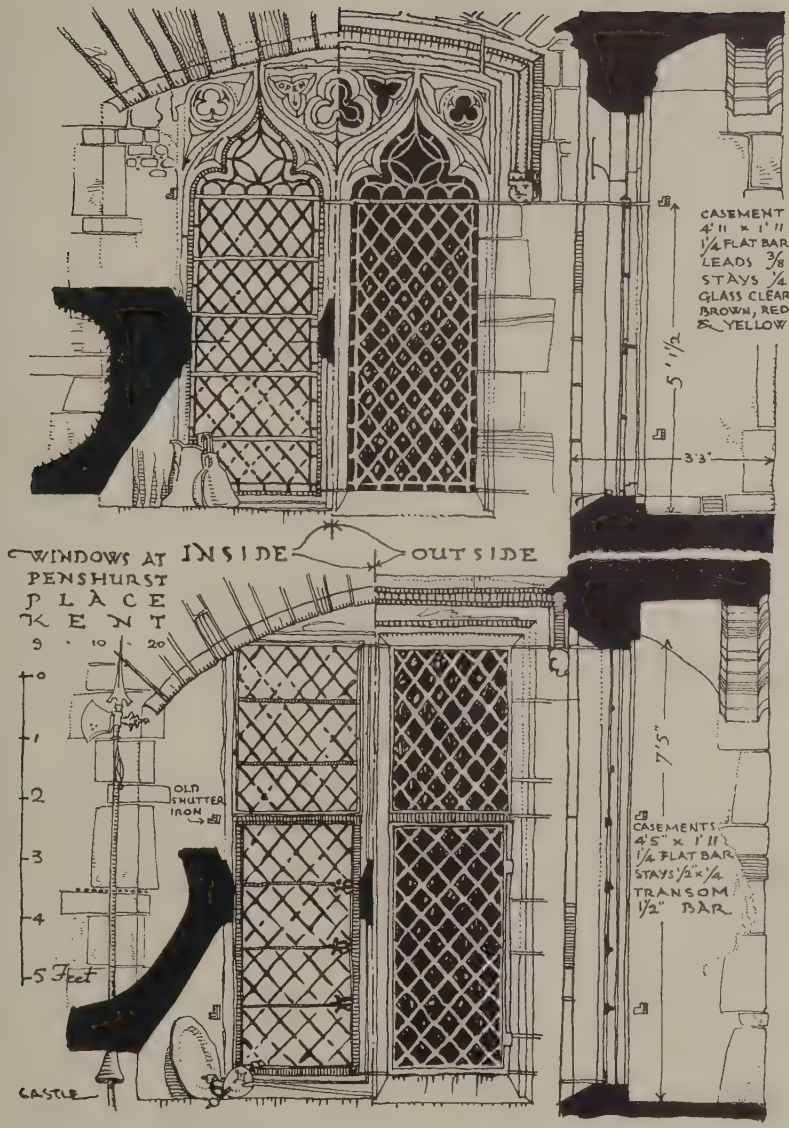

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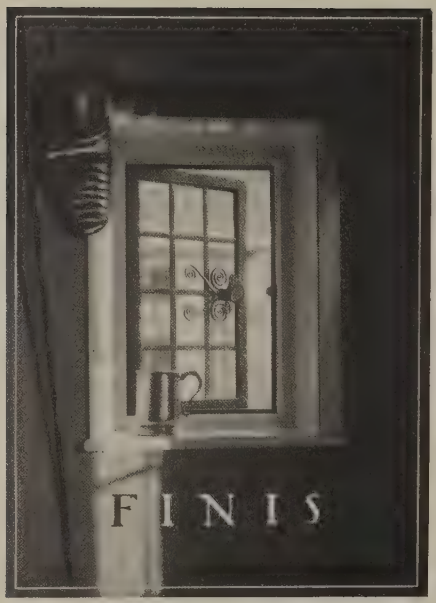
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THE LOCATION OF ENGLISH COUNTIES.
YORK
LANCS
CHESHIRE
DERBY
STAFF ORD
SHROP SHIRE
RUT LAND
NORFOLK
WORCES TER
WARWICK
NORTH AMPTON
CAM BRIDGE
SUFFOLK
HEREFORD
GLOUCES TER
OXFORD
BUCKS
HERTS
ESSEX
BERKS
WILTS
SURREY
KENT
SOMERSET
HANTS
SUSSEX
DEVON
DORSET
CORNWALL
The BRITISH SEA